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'Maree' by Georgie Hallam is featured on the cover. See pattern on page 8.

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What's INSIDE!



and more . . .

Acknowledgements We had so many people assist with this issue of Yarn. Our beautiful models Bronte, Abbey, Isabella, and Noni. Thankyou also to Mark for letting us use his café Bombora in Lennox Head NSW as our location, and for modeling too. Petula; who acted as stylist consultant. As always appreciation to our contributors and tech editors who give their absolute best; and especially to our readers and subscribers for supporting an Australian Independent Publication.

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editors' notes.....

the girls!



Glenda

You may notice Wendy is not listed as co-editor with myself anymore. Wendy has had some illness in her family, and has had to take some time to be with them at this difficult time. I'm sure, you will join with me in wishing a speedy recovery, and return of Wendy to the helm.

I am so excited to introduce Yarn to the fabulousness of Georgie Hallam, aka tikkiknits! Georgie has been a design staple in my house for many years, with her wide collection of versatile children's garments. Lately, she has broadened her design skill set to include adult garments, and I am so pleased to bring you Maree, her latest addition. Like most of Georgie's collection, Maree is seamless and knit top down. Seamless people, only darning in of ends!!

Speaking of clever designs, you must check out Lynne Johnson's second part of the series, Corrugated Rib in Action, where she clearly outlines how to knit the dramatic neckpieces seen on page 38. We have also focused on colour in this issue; Melissa Deustch Scott's cape has been knit in two dramatically different colour combinations, to highlight the changeable and personalised nature of a pattern. Don't be afraid to play with colour!



I'm sure like most of you, knitting and crochet is commonplace around my household. My children are used to WIP's lying around the house, and are interested in my job here at Yarn. So much so, that I woke up one morning to my son Jett dressed for school like so...you may recognise Lynne's corrugated rib neckpiece (worn inside out), and Wendy's felted bowl (worn on head)!!

Stay warm this winter...

Warmest wishes,
Glenda

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To all at Yarn Magazine,

Thank you once again for a great magazine. I've just received the first issue of our renewed subscription and there are wonderful gems in it.

The feature article on alpacas was very interesting — especially as so many of our members just love spinning alpaca fleece. I found the article in the previous issue on the Shetlands brought back many memories of my trip to those wonderful islands nearly 20 years ago.

We have a copy of the book *Knit in New Directions* in our Spinning Library and it is an inspiration to get going and be really creative.

Thank you for the variety of designs, patterns and hints. I intend to make the Tweed Look Collared Vest for my son. Do you anticipate including any designs for the men in our families? There may have been some in the past and I could have missed them.

Keep up the good work,

Best wishes

—Flo, Healesville Spinners & Weavers Group.

What a beautiful letter Flo, thank you! I am always on the lookout for men's patterns, and am aiming to get one in Yarn ASAP. (ed)

Love the Yarn magazine

Love the Yarn magazine, and have given up all my US magazine subscriptions so I can keep up with Yarn. How about some toe up sock patterns, with lots of instructions as to how to do it? I've tried several times but seem to get stuck with the toe bit. The cuff of top down socks always seem to be a bit tight after a few washes.

Thanks

—Jennie

Jennie, I am so pleased to be able to tell you that our fabulous sock designer Jenny Occleshaw is whipping up some toe up socks for Yarn, and as per your suggestion, will include plenty of instructions and photo's along the way. Watch for that next issue! (ed)

Hi Yarn Team,

I just wanted to say thank you for the competition. Although I don't have an entry....yet....I am madly knitting away so that I can enter. The books you review always look so interesting. Living in a small town, I can't always access a variety of books at my local bookstore, so I would love to win one. I'll keep you up to date with how I'm going.

Thank you for a great magazine, and a refreshing variety of patterns.

—Amanda

Keep knitting Amanda, we'll keep the competition going for a bit longer yet. (ed)



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Home (18 knittable projects to keep you comfy)

Pam Allen (Quince & Co via Search Press)

ISBN: 9780985299064

RRP \$ 39.99

Produced by Quince and Co this book is a great promotion of their beautiful natural yarns - wool, silk, linen, alpaca, mohair, etc. With stockists in Asia, Australia, New Zealand, US, and Europe it would be easy to find the specified yarns.

Aimed at knowledgeable beginners there is very little adventuring off-piste with safe designs many of which are created in knit stitch. It puzzles that the "Stitches and Techniques" section at the back has directions for German twisted cast on, and both German and Japanese short row as well as the more simple wrap and turn - techniques that are far advanced of the skill level this book appears to be aimed at.

Yarn substitution would be easy as weights and lengths of each yarn used are given, as well as clear gauge instructions.

The photo captions border on the comical, including "has essential pockets...to simply give your hands a rest". There are a variety projects ranging from different socks and cushions, vests, shawls, to baskets and cardigans. Mostly they would all be perfect for couch knitting whilst watching TV for the more experienced knitter however I think many could easily tire of the simplicity. A lovely break from more taxing projects perhaps.

—Jasmine MacDonald



Modern country knits 30 Designs from Juniper Moon Farm

Susan Gibbs (Caroline Kilmer for Sixth and Spring Books)

ISBN: 978936096794

RRP: 39.99

Susan Gibbs' story from network news producer to sheep farmer is an interesting and heartwarming story of a woman following her dreams. And thus Juniper Moon Farm was born. And from that farm came luxury affordable yarns straight from the sheep's back. Over time demand overtook supply and Susan sourced yarns from stunning alpaca's to luxurious cottons. Of course, she continued the hard work of raising her own sheep and creating her own luxury brand.

This book she has put together significantly outlines the styles and designs that have put Juniper Moon Farm on the map. She has chosen a diverse array of patterns from a wide selection of wonderful designers. 30 designs

in all. The patterns have that 'country classic' feel, with a modern twist, which can be worn in the country, or just as stylishly in the city. There are beautiful shawls knit in luxurious wool yarns and silks and alpaca, to stunning accessories, like hats and mittens, and of course a wide range of sweaters including delicate lace patterns to more robust and chunky cables.

The book has stunning photography of all garments in bright colourful pages throughout. All patterns are well written with full instructions, and graded from intermediate to more advanced knitting. There is something for everyone in the well-illustrated pages of this book. You are bound to find your inner 'country girl' within the pages. For those looking for a more challenging project there is a beautiful dress to knit, the Summerdale dress. Shawls such as the Sheridan shawl or more intricate Brandywine Stole will captivate shawl lovers. Sweaters, cardigans and cowls are also included in the book.

A glossary is included along with some technique tips.

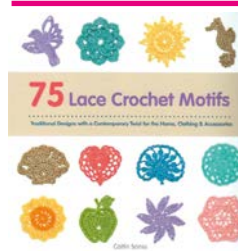
For those of us in Australia who have limited access to these yarns substitutes can be sourced quite readily and easily in this country.

I love the modern country feel to the patterns in this book. Just right for a winter's day, and as winter is upon us, it's time to start your winter knits now.

To sum up, this book would be a welcome edition to any knitter's collection, and the patterns will take you through years of knitting without going out of style.

You can follow Juniper moon farm at www.junipermoonfarm.com

—Wanda White



75 Lace Crochet Motifs Traditional designs with a contemporary twist for the home, clothing & accessories

Caitlin Sainio (Search Press)

ISBN: 9781782211815

RRP: \$26.99

If you love crocheting with fine yarns and threads, if you love working motifs, shapes and flowers, then I believe you may have found the book for you.

Caitlin has designed every imaginable shape and motif, and placed it in this beautifully illustrated book for you to enjoy. Hexagons, fruits and vegetables, flowers, doilies, hearts, hobbies...I could go on. Really the tiny motifs are adorable, and you can imagine them, as the title says, adorning clothes, homewares and accessories.

Instructions are written and charted, usually one to a page, with a clear photo to accompany. I would consider myself an intermediate crocheter, and I would certainly feel comfortable making most of the designs in this book, there are a few towards the back for more advanced crocheters, involving multiple colours and

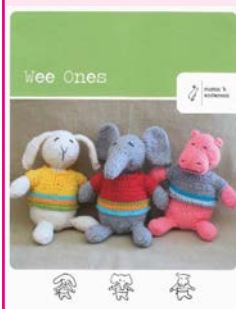
three dimensional work. There is a beginner section in the book, but I feel you would have to be an *advanced* beginner to appreciate this wonderful collection.

I personally love the doily section in the book. Doily's are something you imagine adorning the back of your grandma's couch, but Caitlin has really opened my eyes to the contemporariness of a crochet doily....they are, however, all in the advanced section...a good excuse for me to keep practicing my crochet I'd say.

—Glenda Brown

PATTERN REVIEWS:

Sometimes you don't want to purchase a whole book of patterns, when you only want to create that one special thing. Luckily, individual patterns can be purchased in digital format, or printed. Here are some of our favourites.



Wee Ones

Susan B. Anderson (NNK Press)
RRP: \$6.00 US

Susan B. Anderson has been a knitwear blogger for a long time now. Renown for knitting toys, she also has a love of socks. I have made some toys of her design in the past, and have always found them not only adorable, but cleverly constructed also. Wee Ones is no exception. The one pattern has instructions to make an elephant, bunny or hippo, the same body for each and a different head. You also have the pattern for a little jumper for each toy.


Toy crafting is an artform in itself, tiny needles, few stitches, and fiddly work. If you are not cringing by any of that, you really can't beat Susan for a comprehensive toy pattern. So if you are a fan of toy knitting, or simply like the little things in life, I highly recommend Wee Ones, for yourself or for your own wee one.



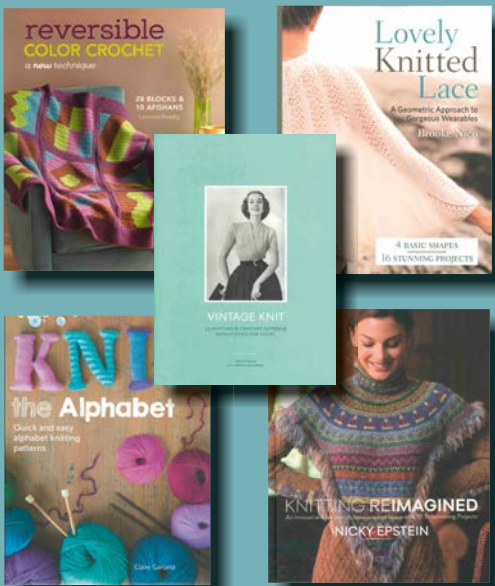
Tycoon Vest

Tot Toppers – Kate Oates (NNK Press)
RRP: \$6.00 US

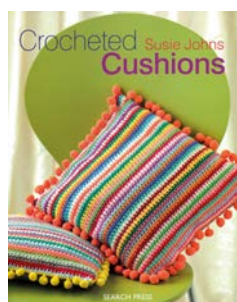
Kate Oates has been at the helm of the child friendly website Tot Toppers for many a year now. She designs patterns mainly for children, and often for boys. And here, she has done it again, with Tycoon Vest, a little button up vest for boys aged 6 months to 12 years. So versatile, a pattern like this will see your young man from babyhood to near teen years. As we are all about clever construction here, you will be pleased to know this vest is worked in one piece from the bottom up.



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Crocheted Cushions

Susie Johns (Search Press)

ISBN: 9781782210658 RRP: \$23.99

From Granny Squares, to hearts, to colourful round cushions, you really can't go wrong with this book if you feel like jazzing up your sofa with a spot of crochet.

Susie has really encapsulated the crochet cushion, and has included a wide array of styles, shapes and sizes.

Colour is the name of the day in this cushion fest. As you can see from the front cover, stripes are popular, but also included are embellishments, frills and texture.

In terms of the instructions, they are written in UK/Aus terminology, making it easier for us Aussies to read and follow. Each pattern has a little personalised description about its inspiration, where the idea came from, or how it can be used in your home. All instructions are written, no charts or graphs, which I know are popular for a lot of crocheters, but most patterns are fairly small, taking up only two or three pages each.

In my youth, when my children were young, we owned a caravan. If I had this book back then I can imagine my camping trips would be filled with brightly coloured cushions adorning the caravan, ready to support the family & I as we lazed on the beach/grass, soaking up the winter sun.

—Ren Tina McClay

The Embrace of the Circular Yoke

By Georgie Hallam

When I think of circular yokes, I don't think of the countless ones I've knit and designed, those that grace my children's backs most days. Nor do I think of the delicate lace yoked cardies that my mother knit and I dressed my newborn babes in. I don't think of the number of patterns that sit in my Ravelry queue begging me to knit them. No, I think of the one. The one sweater that perhaps began my love affair with circular yokes.

This one sweater was a fair isle yoke jumper, hand knit by my mother in the 1970s. I recall it fondly, perhaps because it was tied to a time in my life that seems so free and innocent now. Perhaps because my sisters had matching jumpers too, and these evoke a memory of belonging; a strong sense of familial love. The jumper was cream, a rustic cream yarn with a maroon fair isle patterned yoke. My sisters' jumpers were blue with cream patterned yokes. When I think of that jumper now, I can almost feel it soft and snuggly around my body. Embracing me. I romanticise that I can feel the love my mum knit into every stitch. Whether that yarn really was that soft, I'm not completely sure about now; perhaps my infatuation has blurred my recollection somewhat. Nevertheless, one day I'd like to knit myself a new version of that jumper.

I would argue that the circular yoked sweater is the darling of the knitted sweater world; it's charming, alluring and totally captivating. Instantly recognisable, the circular yoke effuses the impression of an age-old charm and nostalgia that simply can't be matched by its raglan and set-in sleeves counterparts. The design seems so full of culture and memories; such an enduring charm that we automatically assume that its history must be a long one. Yet, of these sweater construction styles, the circular yoke is indeed the baby sister. It really only joined the hand-knitted family a tad under a century ago.

Scrolling back through history, the first hand knitted garments that resemble sweaters were more boxy in shape, much like a drop shoulder and were the obvious precursors to the set-in sleeve. Surprisingly, it wasn't until around the 1870s that sweaters in the form we know them today began to appear. Raglan sleeves made their way into existence in the nineteenth century following the Battle of Waterloo and were named after, would you believe, Lord Raglan; who after having his arm amputated, it is reputed, had this sleeve shape created to make it easier to get his coat on and off.



Raglans began to gain popularity in the mid to late nineteenth century but it wasn't until around 1912 that they found their way into hand-knitted garments. In the 1920s, we began to see the first of the circular yokes emerging in hand knitting. Their popularity grew, as many different cultures, regions and nationalities took this simple shape, added their own special touch and made it their own. Circular yokes reached the height of their popularity in the 1980s and then with the decline in knitting, they took a back seat. I think the time has definitely come for them to shine once more.

Regardless of fashion trends, time and time again when I knit for myself I am drawn to a yoked pattern. As a knitter, I'm not alone. The most popular sweater pattern on Ravelry is Kate Davies *Owls*, a gorgeous jumper with owl cables traversing the yoke. In recent years, as knitters we have fallen in love with designs such as Meghan McFarlane's *Shalom Cardigan*, Melissa LaBarre's *Tea Leaves Cardigan* and Ysolda Teague's *Coraline*. The eye-catching detail of these yokes have captivated us and they have become designs that any knitter will instantly recognise on the street.

This love for yokes also extends to our knitting for babies and children. Oh, how we love a yoke for the wee ones. Knitters have embraced yoked knits like Elizabeth Zimmermann's classic *February Baby Sweater*, Kate Davies *Owlet*, Tincanknits *Antler Cardigan* and my own, *Granny's Favourite*, and knit them again and again and again. New babies are increasingly gifted these sweet little circular yoked numbers.

So what is it about yoked sweaters that appeal to the modern knitter? Why are the majority of us drawn to them time and time again?

I like to think of a knitted yoke as being like a knitted hug; it's the part of the garment that shapes itself to fit the curves of the shoulders and neck and in effect, embraces you. There is something infinitely comforting and reassuring about wearing a circular yoke, it's a

logical shape and the soft curve of the yoke's shape seems more naturally akin and soothing than the angularity of other construction shapes.

The beauty of a circular yoke is indeed in its simplicity, the manner in which the expanding circle envelops the upper body and conforms and moulds so beautifully to the tubular shape of the human form. This simplicity affords a blank canvas to the knitter that is ripe with possibilities; lace, cables and colour-work are just the start of the endless avenues for exploration. The uninterrupted nature of that canvas is especially inviting for the designer, the aesthetic expanse unhindered by the interruption of angular sleeve seams is very enticing. We can delve into the yoke's short history and be inspired by the colours and designs of the Shetland Fair Isle, Bohus, Icelandic and Norwegian styles or even the lace and garter that was popularised in baby jackets from the 1950s onwards.

Additionally for designers, one of the most inviting aspects of a circular yoke is that there really are no rules as to how it is constructed. Regardless of whether it is knit from the top down or the bottom up, the only real concern is ensuring the decreasing or increasing that occurs over the length of the yoke equals the difference between the neckline stitch count and that around the shoulders at the bottom of the yoke. How we arrive at that solution has many possibilities, none of which is necessarily any more correct than the other. Generally, the increases/decreases will be spread over a number of rounds or rows and will be worked evenly around. There may be three increase/decrease rows/rounds or there may be many more. This is completely and solely the designer's choice.

Elizabeth Zimmermann's Seamless Yoke instructions released in the 1950s and based on a percentage system, were a game changer for the average knitter. Her "unvented" approaches to sweater construction have since formed the basis for many modern designers' approach to circular yokes. The simplicity of EZ's approach is genius, three simple decrease rounds worked in the top half of the yoke, all based on a percentage of the number of stitches required for the body. It's simplicity with surety, one that encourages every knitter to "knit on with confidence" and create to their own personal requirements within a set of simple guidelines.

As a designer, I keep finding myself coming back to circular yokes. I enjoy knitting them so much. The beauty of creating a circle and watching these gentle curves transform into sleeves and a body, is pure poetry in motion. I love seeing yokes on my children. I love the way the detail of the yokes, from the simple understated to the highly decorative, frame their sweet little faces. As I see them in these jumpers hand created with love, I wonder if one of those knits will be the one for them.

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MAREE

By Georgie Hallam

Suggested Yarn:

WOOLganics Organic Merino 8ply/DK (100% organic merino; 113yd [103m]/50g)
Sample shown in a 32" knit in a hand-dyed yarn.

Sizing:

To fit upper chest measurement of:

32/81.5 (34/86.5 36/91.5, 38/96.5, 40/101.5)

42/106.5 (44/112, 46/117, 48/122, 50/127) inches/cm.

Sizes are colour-coded throughout the pattern in line with the above.

This garment is designed to be close fitting. The ease of the garment is incorporated into the sizing already. See schematic for finished garment measurements.

When choosing a size to knit, please choose your sizing based on your **upper chest measurement** rather than your actual bust size. This is a particularly crucial fitting tip for those with a C cup and above.

This will give you a fit that is more suited to your body size and will result in a better fitting garment, particularly across the back.

To measure your upper chest, measure around your chest directly under your armpits and above your bust. Take your measurement either firm against your skin or undergarments.

Yardage:

32-40: 830/760 (900/825, 980/900, 1040/950, 1100/1005)

42-50: 1150/1050 (1200/1100, 1290/1180, 1350/1235, 1430/1310) yards/metres approximately.

Tension:

22 stitches and 44 rows/rounds over 4 inches in garter stitch on US5/3.75mm needles.

21 stitches and 28 rows over 4 inches in lace pattern over 4 inches on US6/4mm needles.

Adjust your needles as required to achieve the correct tension. It is advisable to swatch both flat and in the round.

Needles and Notions:

US5/3.75mm: 32"/80cm and 12/30cm*

US6/4mm: 32"/80cm or 40"/100cm circular and extra set.

*or preferred method for small circumference knitting

4 stitch markers

4 pieces of waste yarn or 2 pieces and 2 stitch holders
darning needle.

Abbreviations:

LH: Left Hand, **RH:** Right Hand, **SOR:** Start of Round. See other abbreviations in our stitch guide page 52.

Schematic Measurements:

Finished Measurements:

A: Yoke depth (measured at back): 7¼/18.5 (7¾/19.5, 8/20.5, 8¼/21, 8½/21.5)

8¾/22 (9/23, 9¼/23.5, 9½/24, 10/25.5)

B: Garment length: 28/71 (28½/72.5, 28¾/73, 29/73.5, 29¼/74.5)

29½/75 (29¾/75.5, 30/76, 30¼/77, 30¾/78)

C: Body length: 20¾/52.5 (20¾/52.5, 20¾/52.5, 20¾/52.5, 20¾/52.5)

20¾/52.5 (20¾/52.5, 20¾/52.5, 20¾/52.5, 20¾/52.5)

D: Upper back width: 15¼/39 (16½/42, 17½/44.5, 18¼/46.5, 19¼/49)

20¼/51.5 (21/53.5, 22¼/56.5, 23¼/59, 24½/62)

E: Garment circumference: 33¾/85.5 (35½/90, 38¾/98.5, 40½/103, 42¼/107.5)

44/112 (45¾/116, 49/124.5, 50¾/129, 52½/133.5)

F: Sleeve circumference: 11¼/28.5 (12/30.5 12½/31.5, 13/33, 14/35.5)

14½/37 (15¼/38.5, 15½/39.5, 16¼/41.5, 17/43)

G: Sleeve length: 2/5

H: Pocket width: 6/15

I: Pocket depth: 4¼/10.5

Bodice:

The bodice is constructed using a hybrid circular yoke construction. This is an unusual take on the traditional circular yoke, with the yoke forming more of a half circle over the bodice rather than a true circle. The cast-on stitches form the neck and front edges of the bodice's yoke. Stitches are picked up along the edges of the rows to form the front of the cardigan.

Using your US5/3.75mm needle and a long-tail cast on, cast on:

32-40: 98 (104, 108, 114, 122)

42-50: 126 (132, 138, 146, 150)

Knit:

32-40: 21 (21, 23, 23, 25)

42-50: 25 (25, 27, 27, 27) rows.

Next RS Row (Increase Row 1): Using a backward loop, increase evenly across the row:

32-40: 27 (30, 32, 34, 35)

42-50: 37 (38, 39, 41, 44) times.

Stitch count:

32-40: 125 (134, 140, 148, 157)

42-50: 163 (170, 177, 187, 194)

Knit:

32-40: 21 (23, 23, 25, 25)

42-50: 25 (25, 27, 27, 29) rows.

Next RS Row (Increase Row 2): Using a backward loop, increase evenly across the row:

32-40: 27 (30, 32, 34, 35)

42-50: 37 (38, 39, 41, 45) times.



Stitch count:

32-40: 152 (164, 172, 182, 192)

42-50: 200 (208, 216, 228, 239)

Knit:

32-40: 21 (23, 23, 25, 25)

42-50: 25 (27, 27, 27, 29) rows.

Next RS Row (Increase Row 3): Using a backward loop, increase evenly across the row:

32-40: 28 (30, 32, 34, 36)

42-50: 38 (38, 40, 42, 45) times.

Stitch count:

32-40: 180 (194, 204, 216, 228)

42-50: 238 (246, 256, 270, 284)

Knit:

32-40: 5 (5, 7, 7, 7)

42-50: 9 (9, 9, 11, 11) rows.

Next Row: (WS) Knit inserting sms at following intervals:

32-40: 52/76/52 (56/82/56, 58/88/58, 62/92/62, 66/96/66)

42-50: 68/102/68 (70/106/70, 72/112/72, 76/118/76, 80/124/80)

Raglan Increase Row 1: (RS) k1, kfab, *knit to 1 st

before sm, kfab, slipm, kfab. Repeat from * once. Knit until 2 sts from end of row, kfab, k1. (6 sts inc.)

Raglan Increase Row 2: (WS) purl.

Repeat Raglan Increase Row 1 and 2:

32-40: 3 (3, 3, 3, 4)

42-50: 4 (4, 4, 4, 4)

more times.

Stitch count:

32-40: 204 = 60/84/60 (218 = 64/90/64, 228 = 66/96/66, 240 = 70/100/70, 258 = 76/106/76)

42-50: 268 = 78/112/78 (276 = 80/116/80, 286 = 82/122/82, 300 = 86/128/86, 314 = 90/134/90)

Split for Sleeves and Body:

Row 1: (RS) k1, slip next:

32-40: 59 (63, 65, 69, 75)

42-50: 77 (79, 81, 85, 89)

sts to waste yarn and backward loop cast-on:

32-40: 1 (1, 1, 1, 1)

42-50: 2 (3, 4, 4, 4) sts.

Remove sm, kfab, knit across back sts until 1 st before sm, kfab. Remove sm.

Slip next:

32-40: 59 (63, 65, 69, 75)

42-50: 77 (79, 81, 85, 89)

sts to waste yarn and backward loop cast-on:

32-40: 1 (1, 1, 1, 1)

42-50: 2 (3, 4, 4, 4) sts.

k1. Break yarn. Do not turn.

Stitch count:

32-40: 90 (96, 102, 106, 112)

42-50: 120 (126, 134, 140, 146)

Body:

In this section you will be creating the front body section. To do so you will be picking up then knitting stitches along the side edge of the bodice. The stitches you pick up and knit will sit at right angles to the bodice stitches, so don't be alarmed!

Row 1: (RS) With garment RS still facing, and beginning at the LH edge (as worn), pick up (do not knit) one st for each garter ridge along the front edge, including cast on row. Pick up:

32-40: 41 (43, 45, 47, 49)

42-50: 50 (51, 53, 54, 56)

sts. Slide back sts onto needle, then pick up sts along other front.

Stitch count:

32-40: 172 (182, 192, 200, 210)

42-50: 220 (228, 240, 248, 258)

Row 2: (WS) Join yarn and knit the first lot of picked up sts, knit across back sts, then knit second lot of picked up sts. Knit into the back of picked up sts for the best finish.

Knit 3 rows.
Purl 1 row.

Next Row: (RS) k2, yo, *k2tog, yo; repeat from * to last 2 sts. (1 sts inc.)

Stitch count:

32-40: 173 (183, 193, 201, 211)

42-50: 221 (229, 241, 249, 259)

Purl 1 row.
Knit 4 rows.

Body (Lace Section):

Change to US6/4mm needles.

Lace Set-up Row: (RS) k5, wyif sl1 purl-wise, increase evenly:

32-40: 4 (3, 11, 12, 11)

42-50: 10 (11, 17, 18, 17)

sts over next:

32-40: 161 (171, 181, 189, 199)

42-50: 209 (217, 229, 237, 247)

sts, k6.

Stitch count:

32-40: 177 (186, 204, 213, 222)

42-50: 231 (240, 258, 267, 276)

Work Rows 2 to 12 of the Lace pattern, using either the chart or written instructions. Then repeat Rows 1 to 8 six more times.

Pockets:

Row 1: (RS) k5, wyif sl1 purl-wise, knit 12, place sm to indicate pocket. *Slip next 27 sts to waste yarn or stitch holder.

Turn work (WS facing) and cable cast on 28 sts.

BEFORE slipping the last cast on st onto the LH needle, bring the yarn to the front between the needles. Place st on LH needle. Turn work (RS facing) and slip next st knit-wise to RH needle. Pass last cast on st over slipped st. ** Place sm.

Knit to 42 sts from end.

Repeat from * to **. Knit to end of row.

Row 2: (WS) k5, wyib sl1 purl-wise, p9 to sm, k27, slipm, purl to next pocket sm, k27, slipm, purl to last 6 sts, k6.

Work Rows 3 to 12 of the Lace Pattern using either the chart or written instructions. Work Rows 1 to 12 once more and then Rows 1 to 8.



By Lynette

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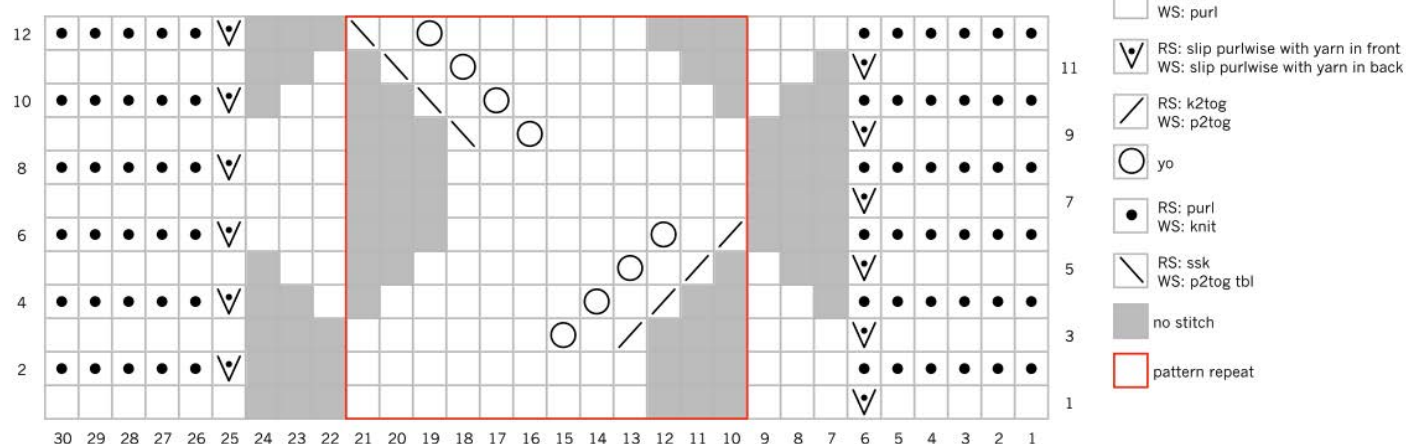
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Lace pattern chart:



Lace pattern instructions:

Begin with Row 2 in your initial working of the lace pattern.

Row 1: (RS) k5, wyif sl1 purl-wise, knit to end of row.

Row 2: (WS) k5, wyib sl1 purl-wise, purl to last 6 sts, k6.

Row 3: (RS) k5, wyif sl1 purl-wise, k3, *k2tog, k1, yo, k6; repeat from * until last 6 sts, k6.

Row 4: (WS) k5, wyib sl1 purl-wise, p1, *p6, yo, p1, p2tog; repeat from * until last 8 sts, p2, k6.

Row 5: (RS) k5, wyif sl1 purl-wise, k1, *k2tog, k1, yo, k6; repeat from *, until last 8 sts, k8.

Row 6: (WS) k5, wyib sl1 purl-wise, p3, *p6, yo, p1, p2tog; repeat from * until last 6 sts, k6.

Row 7: (RS) k5, wyif sl1 purl-wise, knit to end of row.

Row 8: (WS) k5, wyib sl1 purl-wise, purl to last 6 sts, k6.

Row 9: (RS) k5, wyif sl1 purl-wise, *k6, yo, k1, ssk; repeat from * until last 9 sts, k9.

Row 10: (WS) k5, wyib sl1 purl-wise, p2, *p2tog tbl, p1, yo, p6; repeat from * until last 7 sts, p1, k6.

Row 11: (RS) k5, wyif sl1 purl-wise, k2, *k6, yo, k1, ssk; repeat from * until last 7 sts, k7.

Row 12: (WS) *ptog tbl, p1, yo, p6; repeat from *, end p3.

Pocket Lining:

Remove the 27 lining sts from waste yarn/stitch holder and place on a US6/4mm needle.

Join yarn with RS facing and kfab the first st of the row. Knit to the last st, kfab. (29 sts)

Work in stocking stitch, slipping the first stitch of each row in pattern, for 32 rows, finishing with a RS row.

Place aside.

Repeat for other pocket linking.

Joining the Pocket Lining:

With the RS of garment facing, knit until 1 st before sm. With lining sts held BEHIND, knit 1 st from the garment together with the corresponding lining st to join the two pieces together. Repeat for the remaining pocket sts. Remove sms as you pass them.

Knit to 1 st before 3rd sm and repeat the joining process for the second pocket. Knit to end of row, removing sms as you pass them.



Hemline:

Knit 8 rows.

Cast-off loosely on the WS.

Sleeves:

Remove one set of sleeve stitches from waste yarn and place on US5/3.75mm 12"/30cm circular or your choice of needle for small circumference knitting.

Join yarn and pick up and knit:

32-40: 5 (5, 5, 5, 5)

42-50: 5 (7, 7, 7, 7)

sts from the underarm edge.

Stitch count:

32-40: 64 (68, 70, 74, 80)

42-50: 82 (86, 88, 92, 96)

Round 1: Knit around to last original st, k2tog, k2, place sm to indicate SOR.

Round 2: Purl across picked up sts to last one, p2tog, purl to end of round.

Round 3: Knit.

Round 4: Purl.

Round 5: Knit.

Round 6: Purl.

Round 7 (Decrease Round): k3, k2tog, knit to last 5 sts, ssk, k3.

Stitch count:

32-40: 62 (66, 68, 72, 78)

42-50: 80 (84, 86, 90, 94)

Continue to work in garter stitch until sleeve measures 2"/5cms from underarm.

Cast-off on purl round purl-wise.

Repeat for other sleeve.

Finishing:

Weave in all ends. Slip stitch or whip stitch pocket lining into place. Wet block garment carefully blocking lace body out.

For pattern support, please visit my group on Ravelry, Tikki Love or email me at: georgie@tikkiknits.com
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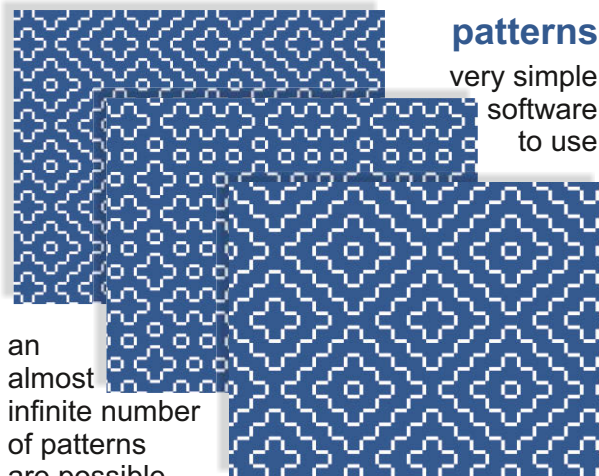
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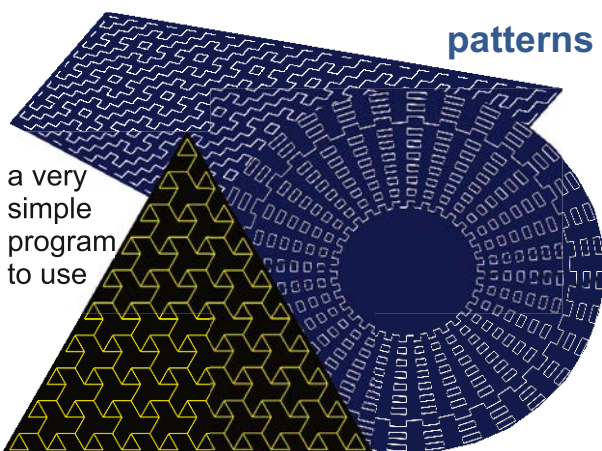
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Choosing Combining Colours



By Liz Haywood

Colour is a glorious gift that makes life delightful! For many people, choosing a colour palette for their knitting project is the really fun part. For others, picking colours is scary.

The subject of colour is so vast and complex it seems daunting to know where to start talking about it. Where do you start making colour choices? In this article we'll examine some different approaches that might work for you.

What is colour theory?

Colour theory is a set of rules or guidelines that help us develop harmonious colour combinations. The ideas are represented as diagrams – colour wheels, triangles and charts. These help us understand colour interactions, choose and combine colours and construct pleasing colour palettes.

A very short list of colour vocabulary (or how we describe colour)

Hue describes the colour eg red

Value describes how light or dark the colour is

Saturation describes how bright or dull the colour is

A Palette is a collection of colours

I highly recommend reading some books on colour theory (see list at end). It's certainly a fascinating subject, and may help you find an answer when you're stuck for a colour to match with what you have, or reveal colour combinations you haven't thought of.

However, don't get too bogged down with the theory; colour theory is useful but don't be afraid to trust your instincts. At the end of the day there are no right or wrong combinations – just colourways that have different effects.

Find a source of inspiration

There is an endless sea of wonderful colour combinations all around us....it just takes some looking. Searching for inspiration might require looking at some **everyday things** with fresh eyes. Try these:

Walk around the house and take photos of things you use everyday.

Look through a bookshelf and find a book cover that you like.

Take photos of interesting buildings – look for lacework, brick patterns, standout trims like archways and window surrounds, and fences. Also look out for graffiti, billboards, shop signs and window displays.

Go for a walk and take pictures of plants and gardens.

Take a surf on the **internet**. Pinterest is a good place to start looking. Search for: colour inspiration, colour palette, colour board, wedding colour palette, fabric pattern.

There are also websites devoted entirely to colour inspiration:

design-seeds.com – Updated daily with beautiful photos and matching colour palettes.

creaturecomfortsblog.com/home/category/inspire/color-crush – An archive of photographs for colour inspiration.

www.degraeve.com/color-palette/ and **www.colorhunter.com/** – These are both colour palette generators. Enter the URL to get a color palette that matches the image.

www.tineye.com/ – will also generate a colour palette from a URL or you can upload your own image.

colourlovers.com – A creative community featuring colours, palettes, patterns and trends.

Fabric patterns and fabric websites are a rich source for color combinations, as are quilting books and home décor magazines.

Collecting sources of inspiration.

If you see a colour combination that appeals to you.....

- Stick ideas up on a pin board where you'll see them often.
- Start a Pinterest board and add pictures and palettes you find online. Pin random things where you love the colour combinations.
- Keep a craft diary or project notebook and note down colour combinations you might want to use later in your knitting. I use an A4 sized visual art diary (from newsagents) and add a sketch or description when I see an idea. I also paste in pictures I like cut out of magazines, catalogues – anything that takes my fancy really. I began keeping a visual art diary in 2002 and have just started on my sixth book. When I'm stuck for inspiration I look through the back issues.

Using inspiration

When you've found a photo, object, swatch or whatever inspires you, choose some colours from it, paying attention to how much of each colour is used. Then, pick some matching yarns. Try to select colours in good

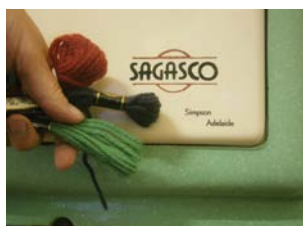
clear daylight, rather than artificial light or dim light. Use either a shade card from a yarn company (preferably one with a wide range of colours), or yarn from your own stash.

Find a **basic palette** by matching the yarns on the shade card to the inspiration to find a close match. If you have taken a photo, you can match to the colour of the actual object or the photo of it, or both.

This wild rose bush from the garden was my source of inspiration. The roses have finished flowering, leaving behind orangey-yellow rose hips as the plant prepares for autumn. I used a 64-colour swatch card from Biggan Design and matched the yarns to the actual bush, rather than a photo of it. I stopped at six colours but the bush contained so many more.



Here I matched some yarns to an old stove. This particular shade of 1940's green speckled enamel was difficult to find, but I found some old tapestry yarns for the exercise. Initially I chose green, cream, black and maroon.



After some thought, I expanded the palette with a lighter and darker green to give me six colours. I also exchanged the black for a very

dark brown and the maroon for a lighter orangey-red.

Be prepared to be flexible in case you can't match a colour perfectly. A disadvantage of matching yarn to an inspiration source is just that – trying to match a yarn. You're reliant on what is manufactured unless you can dye it yourself.

Once you have pulled some colours from your inspiration source, check that you have enough **contrast** between them. In other words, is there enough light

and dark? Or are the colour values too similar?

Contrast is a *relative* thing. Black and white used together equals high contrast. Black and mid-grey used together are a medium contrast, and black and charcoal are low contrast.

Actually, low or high contrast choices aren't good or bad; they'll just give you a different result.

Testing colour values for contrast:

Take a digital photo and convert it to black and white. I think this is the easiest and quickest method.

Scan the yarns in black and white, if you own a scanner.

Try squinting to restrict the part of your eye that sees colour and lets you only see the value. This gets easier with practice.

Hold red or green cellophane over the yarns to cancel their hues. It might take two or three layers.

If the colours all look a similar shade of grey, your palette doesn't contain enough contrast and your colour patterns will be difficult to see. To remedy this, add some lighter or darker versions of some of the colours you already have.

Leave the palette lying around or pinned onto a board where you can see it for a while. Look at your colour choices from a distance as well as close up.

Note that the colours from your inspiration source don't have to be the ones you finally use; they're yours to tweak and change. At some point there'll be a departure from the inspiration and your palette will take on its own life.

When you've settled on colours, place your order with the yarn company, or take your own yarn out of the stash ready to start knitting.

Another approach: "Pick and Mix"

Essentially, skip the inspiration source, choose a bunch of colours, edit and combine. Actually, you could say the yarns themselves are the inspiration.

There's nothing scientific here. Choose some colours that you think you'd like to use, and place them next to each other to see how they work (or don't work) together. If you switch out one yarn for another, do you like it better? If you don't think the palette is working, try removing each colour in turn and seeing if that improves it.

Practice, and trust your instincts on what looks right.

I find the Pick and Mix approach impossible to do with the short strands of yarn on a shade card – I find I need actual balls of yarn to move around and mix and match. Luckily I own a large box of odd ball leftovers and some yarn bought from the op shop. You might own a substantial stash to play colours with. Otherwise, you could buy a selection of yarns in colours that you like.



Here I chose six colours with a red theme, ranging from maroon on the left, through reds, oranges, finishing in a coral. They're destined for a striped pattern. The closely related hues give a certain richness to the palette. I selected the colours just by trying them out next to each other. A black and white photo reveals the contrast.



Don't neglect the neutrals

When auditioning yarns for a project, don't neglect the neutrals - black, white, and grey. Beige, brown, cream, taupe, and bronze could also be thought of as neutrals. Combining a neutral with a colour is easy and generally successful. Neutrals can also be safely mixed with each other provided the undertones are either all warm (yellow-y) or all cool (blue-y).

Picking six red colours for stripes was pretty easy, but what about more complicated schemes? What about a colour combination for a stranded/fair isle pattern?

Here's one method for getting started:

Stranded knitting is knitted in the round with never more than two colours in a row - one is the background colour and the other is the motif.

You'll be choosing three colours to be used as background colours, and another three for motif colours. You'll also choose one or two accent colours.



When the colours are knitted in a pattern, they are arranged to reflect outwards from the centre of the motif in a certain order (the motif gets lighter as the background gets darker, or the other way around, so the motif shows up). An accent colour is often used to highlight the centre of the motif, or else sometimes the centre row is knitted in a single colour.

Begin with a pile of colours.

This is a photo of my entire 8ply oddball stash. You don't have to start with this many colours; 12 or 15 is plenty, and would be easier to arrange.

Divide them into light colours and dark colours according to their value.



Here I've edited the stash to remove the balls that were too small or ones that I didn't want to knit with, and divided the remainder into a light pile and a dark pile.

Then, arrange the yarns in each group from dark to light in value.



This I found difficult (yet fun!) to do with so many colours, but taking a black and white photo made it easier.

Choose three colours from each group and put them next to each other. Is there enough contrast between the light group and the dark group? There should be

no overlap; the lightest colour in the dark group should be darker than the darkest colour in the light group.

Also, pick a couple of bright colours from the original pile to use as accents (eg gold, red, turquoise, hot pink etc).



Here's my final selection. I chose three pinks from the light pile that serendipitously looked good together. From the dark pile I picked a purple, blue and grey. I struggled to choose an accent colour but selected white in the end.

Combining colours

You probably already have an idea about how you are going to combine your colours. Are you doing an all-over pattern, a motif, a border, stripes, a panel, stranded knitting or an intarsia "picture knit"?

Develop all your ideas before you start. Don't begin a project until you are satisfied with your colour choices and how you're going to use them.

What proportions are you going to use your colours in? If you want to know with certainty how they'll interact, you'll need to knit a swatch. But before you pick up the needles though, there are a few ways to get a rough idea and narrow down the possibilities and swatching time.

Try:

- Wrapping yarn around strips of cardboard to test the proportions and order of colours. This works well if you plan to knit stripes.
- Twist mini hanks of yarn together to see what the colours are like when combined.
- Combine the colours using a different medium than knitting eg paints, coloured pencils or collage. I favour coloured pencils on graph paper.

Swatching is where any problems in your colour or pattern choices are revealed and uncertainties resolved. Beyond the actual colours, the yarn, fibre and technique all contribute to how the colours interact in a knitted fabric. Swatching might give you a better idea than you first thought of, as well as (obviously) showing where you can improve. Colour swatching is *far* more interesting than tension swatching, so relax and have fun! File them away in your personal reference library of ideas and you'll be building a resource (and skills) for understanding and applying palettes, patterns and shading. The more you knit the more you'll learn.

Stranded knitting swatch analysis

Pictured is the swatch knitted from the colours I chose from my stash. You might like to know how I went about knitting it. The patterns were chosen after much agonizing from Alice Starmore's stunning *Book of Fair Isle Knitting and Charts for Colour Knitting*. I knitted the swatch in the round on double pointed needles on 42st. 36st were for the pattern and 6st for the beginning/end (the "steek"). The steek stitches are knitted with the two yarns held together as one. When the swatch was finished, I cut the knitting through the centre of the 6 steek stitches. It hardly undid at all, even after being handled by visitors and small children. Just to make sure, I machine sewed a zig zag stitch up each

side to arrest unraveling. Some people tie their steek yarns together in pairs to form a neat fringe at each side. Others pop a strip of sticky tape on each edge.

I squeezed out the swatch in warm water and pinned it flat on a towel to dry, which greatly improved the look of my yarn tension!



I began knitting with the bottom pattern, and to be honest I was disappointed with it. The colours jangled and looked harsh, and I felt that the blue and purple were too similar and the grey too different, although I liked how the pinks blended. On later reflection, it isn't that bad. Maybe too much Alice Starmore gave me high expectations.

For the next large pattern I used only one colour for the motif, and blended the pinks behind it. My mood improved. Colour combinations don't have to be complex to look interesting.

For the third pattern, I decided to swap the blue yarn for a lighter blue that sat more closely between the purple and the grey. Liked it better. Notice I changed the colours around to be lighter in the motif's centre and darker in the background.

I never got around to incorporating the accent colour but half-heartedly tried it out in a narrow pattern at the top. If I continued swatching, I would try the white as a central row to lighten the motifs up.

Four fun ways to combine colours:

1. Blend two colours by holding them together while you knit. You can move from colour to colour simply by changing one yarn at a time. If you only have single balls of yarn, pull one strand from the inside and one from the outside. Two strands of 8ply (DK) yarn yield a fabric slightly thicker than 12ply, and so do two strands of 4ply and one of 8ply. Two strands of 4ply give about an 8ply fabric.



This swatch is knitted in moss stitch using two strands of 8ply and 6mm needles. Other stitches like stocking stitch work well too.

2. Roll a dice to create stripes. Choose six colours and assign each a number. Roll a dice once to pick the colour, then again to dictate how many rows to knit in that colour. You can make up more rules (like roll again if the same colour comes up twice). If you want to use more colours, you can get larger sided dice from a games shop.

Here's the six red yarns I put together earlier, knitted into a randomly striped sock.



Interestingly, the maroon colour looks very purpley and the coral looks very pinky, something I didn't expect. The sock looks more interesting on the wrong side where the rows are all purl (lower picture).

3. Try the Fibonacci sequence: Each number is added to the number before it to get the next number in the series. Use the numbers produced for the number of rows in each stripe.

$$0+1=1$$

$$1+1=2$$

$$1+2=3$$

$$2+3=5$$

$$3+5=8$$

You can stop before the stripes become too wide and start the sequence at the beginning again with a one row stripe. You could also reverse it and go back down to one stripe.

If you use a number of colours repeatedly in the same order that is different from the number of stripes, the sequence will vary each time.

4. Hailstone sequence: A mathematical sequence of numbers that goes up and down before eventually (and always) decreasing to 1, in the same way hailstones rise and fall inside a storm cloud before dropping. The formula is easy: Pick a number. If it's even, divide by 2. If it's odd, multiply by 3 and add 1. Carry on until you're left with one. Here are some examples:



26, 13, 40, 20, 10, 5, 16, 8, 4, 2, 1

3, 10, 5, 16, 8, 4, 2, 1

12, 6, 3, 10, 5, 16, 8, 4, 2, 1
You could repeat the sequence over and over if it's short, or just repeat a portion of it.

These boys are wearing the Hailstone Jumper by Barb Coddington from issue 6 of Yarn.

Suggested reading:

The Essential Guide to Color Knitting Techniques by Margaret Radcliffe (2008) Storey Publishing.

Has a chapter on colour theory. Loads of ideas for using colour in knitting, techniques and troubleshooting. I use this book a lot for inspiration.

Mastering Colour Knitting by Melissa Leapman (2010) Potter Craft.

Instructions for stranded, intarsia and double knitting. Primarily a techniques book with a chapter on colour theory.

Knitsonik Stranded Colourwork Sourcebook by Felicity Ford (2014) self-published <http://www.knitsonik.com/>

An inspirational and practical book showing the process of looking at and translating the ordinary things around us into your own colourwork patterns.

Glorious Knitting by Kaffe Fassett (1985) Century Hutchinson Publishing.

The models may look 1980's but the designs have stood the test of time. Plenty of colour and pattern discussion throughout as well as patterns to knit yourself. The book also has beautiful rich colour photos of objects to inspire. For a more recent Kaffe Fassett offering, try ***Knitting with the Colour Guys*** by Kaffe Fassett and Brandon Mably, (2012) Sixth and Spring Book. There's also ***Glorious Color*** (1998), ***Kaffe's Classics*** (1993), ***Kaffe Fassett's Pattern Library*** (2003), and ***Kaffe Knits Again*** (2007), among others.

The Knitting Experience Book 3: Color The Power and the Glory by Sally Melville (2005) XRX Book.

A lovely, relaxed approach to choosing colours and explaining colour theory. Includes 40 colour projects to knit.

Colourworks: The Crafter's Guide to Color by Deb Menz (2004) Interweave.

If you only buy one reference book on colour theory, make this the one. Not only is colour theory clearly explained, the book illustrates the principles with actual hand-crafted swatches including knitted ones.

You may also be inspired by....

The Secret Language of Colour by Joann Eckstut and Arielle Eckstut (2013) Black Dog and Leventhal Publishers Inc.

A really fun, beautiful book about colour. The authors investigate the history, science, culture and beauty of colour in an interesting and stunningly photographed book.

Pantone The 20th Century in Color by Leatrice Eiseman and Keith Recker (2011) Chronicle Books.

This richly illustrated book takes us through 100 years of colour palettes, decade by decade. Posters, garments, photographs, paintings, people and objects are shown with carefully matched Pantone palettes to reveal trends, changes and re-emerging fashions of colour.

There are excellent examples of using a photo to inspire a palette, and it's a fascinating book to read too.

Also: ***Pantone on Fashion: A Century of Color in Design*** by Leatrice Eiseman and E.P. Cutler (2014) Chronicle Books.

Musee du Moderne Art Socks

By Jenny Occleshaw



Yarn 8 x 50g/1.75oz balls of 4ply sock yarn in the following colours; aqua, bright green, bright pink, orange, yellow, red, bright blue and cream.

Needles and Notions 1 x set of 4, 2.25mm double pointed knitting needles (DPN's), wool needle for grafting toes and darning in ends.

Tension 28sts and 44 rows to 10cm of stst measured on 2.25mm knitting needles.

Finished Measurements leg length 30cm to ankle, foot length 18cm from where sts are picked up at side of heel (can be varied).

Notes These socks can be worked in any colour combinations. Just stick to the stripe patterns and the graphs and they will work out beautifully. If you want to make them longer or shorter you can lengthen the leg after all the decreases have been worked by adding in extra 8 row stripes. Conversely you can shorten the leg at this point by taking out one or two of the 8 row stripes. Just remember to do the same thing to both socks. You can lengthen or shorten the foot after the decreasing has been worked at the point where the stitches are picked up at the side of the heel. You need to measure the person's foot you are knitting for and knit the length subtracting approx 5cm which is the toe shaping.

Particular colours are not specified in the pattern, it just refers to where you need to change colour. This will enable you to design your own colour scheme easily. It may be helpful to label your colours with A, B, C etc so that you don't become confused.

Musee du Moderne Art Socks

By Jenny Occleshaw



These socks can truly become your own little pieces of modern art. Each time you knit them they will be different and in fact no two socks need be the same. Despite the fact they have a range of graphs and stripes they still include the traditional calf shaping so they are sure to be a good fit. Nine colours give you great scope for letting your imagination run wild. You can use a range of bright hues or perhaps go for a mix of paler pastels. These particular socks are socks of great happiness and so are all bright shades. The graphs do need to be worked in the correct order as they have a particular number of stitch repeats and some are worked after the first decreases have occurred. Use up your stash or buy yourself some new balls of 4 ply and make several pairs for friends and family. You will be a very popular knitter! These socks are perhaps not for beginner knitters but if you have had a bit of experience with sock knitting why not give them a go. The knitting is fun and the results very exciting.

Socks

(make 2 using the same colours but in 2 different colour schemes)

Using colour A, and a set of 4, 2.25mm DPN's, cast on 76sts; (26 on needle 1, 24 on needle 2, 26 on needle 3), join into a ring being careful not to twist stitches.

Work 26 rounds of K2, P2 rib.

Work 2 rounds of stst (every round knit) increasing 4 sts evenly on 1st round (80sts).

Work 17 rounds of Chart A (10st repeat), using 3 contrasting colours.

Work 1 round, dec 2 sts evenly (78sts).

Next: Work 5 stripes of 4 rounds each stripe in 5 different colours.

Next: Work Chart B and Chart C in two contrasting colours for each chart.

Next round: Dec round.

Using new colour to begin a 4 round stripe work as follows

K1, K2tog, knit to last 3 sts of round, Sl1, K1, psso, K1.

Work 3 more rounds of the same colour.

Work Chart D using 3 contrasting colours.

Next round: Dec round.

Using new colour to begin a 4 round stripe work as follows

K1, K2tog, knit to last 3 sts of round, Sl1, K1, psso, K1.

Work 3 more rounds of the same colour.

Work next Dec round on 1st round of Chart E. Complete Chart E using 3 contrasting colours.

Next round: (read this instruction completely before knitting).

Work 4 stripes of 4 rounds each stripe, in 5 different colours. Working the colours in the reverse order than at the beginning of the sock, at the same time working 3 more dec rounds on next and foll 5th rounds (68sts). Work a further 3 stripes of 8 rounds each in 3 different colours.

This finishes the leg unless you want to make it longer.

Divide for Heel

Heel is worked backwards and forwards in rows on 2 needles

Using a new colour, knit 1st 17sts from needles one on to an empty needle. Slip last 17sts from needle 3 onto same needle (34sts).

Divide rem sts between 2 needles.

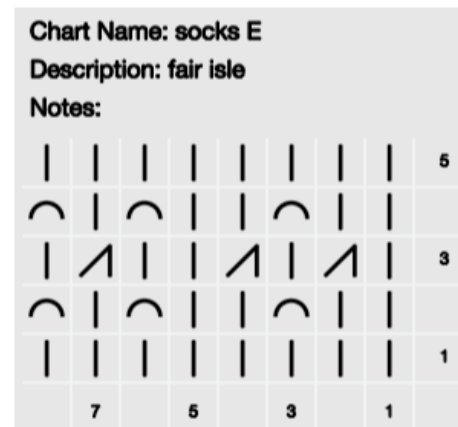
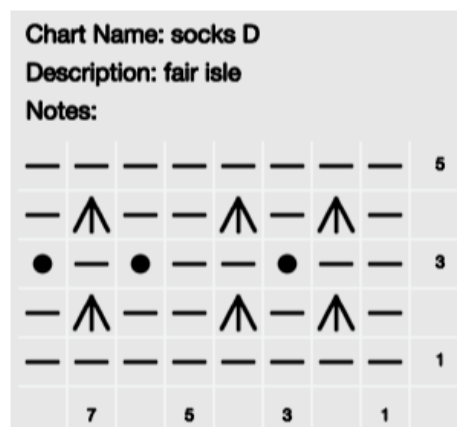
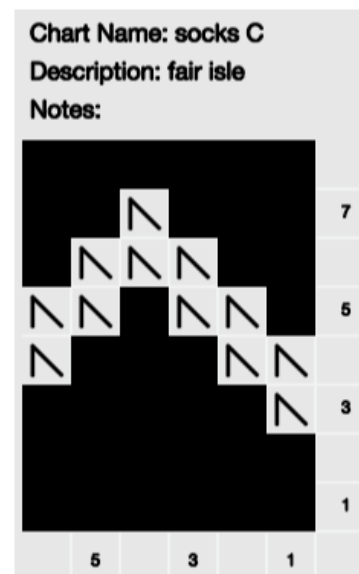
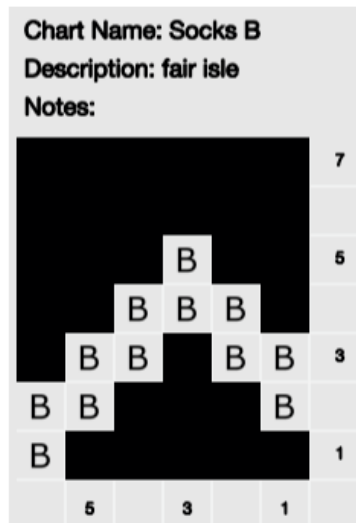
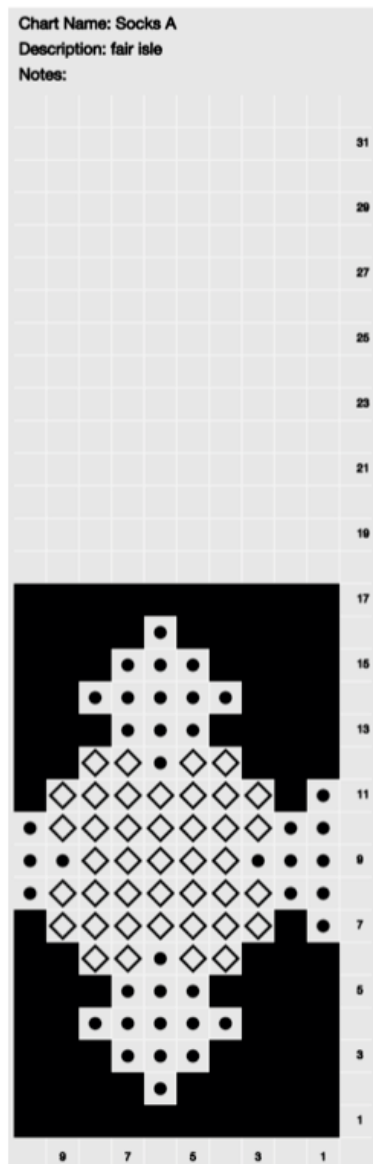
1st row: Sl1, purl to end.

2nd row: * S1, K1, rep from * to last st, K1.

rep these 2 rows 13 times and then 1st row once.

Turn Heel

Knit 22, turn, P10, turn, K9, Sl1, K1, psso, K1, turn. P10, P2tog, P1, turn, K11, Sl1, K1, psso, K1, turn, P12, P2tog, P1, turn. Cont in this manner until all sts have been worked onto one needle (22sts).



Knit back first 11sts. Place all instep sts back on to one needle.

Picking up instep sts. Starting at centre heel and using a new colour, knit 11 heel sts, on same needle pick up and knit 18sts along side of heel flap. On next needle knit instep sts. On 3rd needle pick up and knit 18sts along other side of heel flap, knit rem 11 heel sts. Knitting is now back in the round.

Knit one round.

Dec for foot shaping

Round 1: 1st needle: knit to last 4sts, K2tog, K2. 2nd needle: Knit. 3rd needle: K2, Sl1, K1 psso, knit to end.

Round 2: Knit.

Rep these 2 rounds until 17sts rem on needle 1 and 3 and 34sts rem on needle 2.

Cont without further shaping until foot measures 18cm from where sts were picked up at side of heel or length desired.

Shape Toe

(Using a different colour proceed as follows)

Round 1: Knit

Round 2: 1st needle: K to last 4 sts, K2tog, K2. 2nd

needle: K2, Sl1, K1, psso, K to last 4 sts K2tog, K2. 3rd needle: K2, Sl1, k1, psso, K to end.

Rep these 2 rounds until 8 sts rem on needle 1 and 3 and 16 sts rem on needle 2.

Knit one more round, finishing by knitting all the stitches from needle 1 on to needle 3.

Toe is now ready for grafting.

Grafting

Thread a wool or tapestry needle with a length of knitting yarn. Place the two pieces to be joined with right sides facing and hold the knitting needles in the left hand.

Pass the wool needle knitwise through the first stitch on the front needle and slip the stitch off the knitting needle. Pass the wool needle purlwise through the second stitch on the same needle, leaving the stitch on the needle. *Pass purlwise through the first stitch on the back knitting needle and slip the stitch off, then pass knitwise through the second stitch on the same needle, leaving the stitch on the needle. Repeat from *. Make another sock but using colours in a different order.



This cape is worked from the neck down, back and forth using a long circular needle. Increases are worked at the sides of a centre 'marker' st, plain at the neck, then around a decorative twist between centred increases. Working drastic increases at the bottom creates the ruffle. The front is finished in a hemmed facing.



Night & Day Cape

By Melissa Deustch Scott

Yarn 5ply version Bendigo Woollen Mills Classic 5ply (200g/7.05oz, 578m/632yds, 16wpi, CYCA #2, sport weight) 2.5 balls in colour Dark Plum

8ply version Stranded In Oz Merino 8 (100g/3.5oz, 237m/260yds, 13wpi, CYCA #3, DK) 4.25 hanks in colour Witchypoo.

Needles and Notions 5ply version 1 x 3.5mm (US 4) long circular needle, 1 x 3.00mm (US 2.5) long circular needle. **8ply version** 1 x 4.00mm (US 6) long circular needle, 1 x 3.5mm (US 4) long circular needle.

Tension 5ply 6 sts and 8 rows to 1 inch in stst. **8ply** 5.5sts and 7 rows to 1 inch in stst.

Finished Measurements 5ply Size 36-38" total length from top of back neck to bottom of ruffle approximately 31cm/12". **8ply** Size 42-44" total length from top of back neck to bottom of ruffle approximately 35.5cm/14".

Abbreviations

cdd sl2 sts as if to k2tog; knit next st, p2sso
tw knit into 2nd st on left needle, then into first – slip both off needles to create small twist.

Pattern

With larger needles, beginning at top neck edge, cast on 64 (66) sts.

Set up row: (RS) Knit 1, pm, k1 (left front centred inc st), pm, k12 sts (left side centred inc st), pm, k1 st (left side centred inc st), pm, k34 (36) sts (back), pm, k1 st (right side centred inc st), pm, k12 sts (right side centred inc st), pm, k1 st (right front centred inc st), pm, knit last st. (64 sts) (66).

Next row: (WS) Purl one row.

Neck Shaping

Work 8 increases as follows: K1, m1, sm, k1, sm, m1, k12, sm, m1, k1, sm, m1, k34 (36), sm, m1, k1, sm, m1, k12, sm, m1, k1, sm, m1, k last st. Turn (2, 14, 36 (38), 14, 2, + 4 centre sts) [72 (74) total sts].

Next row: (WS) Purl one row.

Next row: Inc 10 sts on each RS row as follows: Kfb, *knit to marker, m1, sm, k1 (centre st), sm, m1,*; repeat from * to * to knit last st, kfb.

Next row: (WS) Purl one row.

Work 10 increases every RS row as established until there are 16 (18)sts before first marker. (16, 28, 50, 28, 16, 4 centre sts) (18, 30, 54, 30, 18, 4 centre sts) [142 (154) total sts].

Next RS row: Do not increase in first and last st. Instead, cast on 9 sts. *knit to 1st marker, m1, sm, kfb in centre st, sm, m1.* Repeat from * to *, then knit to end of row. (9 cast on sts + 8 m1 inc's + 4 centre st inc's = 21 sts inc'd)

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Next row: (WS) Cast on 9, purl to end of row. Sts on needle are (26, 30, 52, 30, 26, + 8 centre sts) (28, 32, 56, 32, 28 + 4 centre sts) [172 (184) total sts].

Cape Shaping

5ply version M1 at each side of the centre sts (8 incs) every other row, 14 times; then, every third row, 8 times, *working a tw in the two (2) centre sts instead of a k1 centre st.* At end of cape shaping, sts on needle are: (48, 74, 96, 74, 48, + 8 centre sts) (348 total sts).

Total length from top edge to bottom approximately 26.7cm/10.5".

8ply version m1 at each side of each seam st (8 incs) every other row 9 times. Then, work 8 inc's as established, every 3rd row 13x. At end of cape shaping, sts on needle are: (50, 76, 100, 76, 50, + 8 centre sts). (360 total sts).

Total length from top back neck to bottom approximately 28.6 cm/11 1/4".

Then, work in st st with twist sts (tw) as established without further increases until total length is 33 cm /13".

Ruffle

5ply version

Left front: (RS) left front: k2, *m1, pm, k6,* repeat from * to * to 4 sts before tw sts, m1 (8 ruffle inc's between front edge and first tw); k4 sts, tw.

Left side: k4 sts, *m1, pm, k6*; repeat from * to * to 4 sts before second tw, m1 (12 ruffle inc's between first and second tw); k4 sts, tw.

Back: k4 sts, *m1, pm, k6*; repeat from * to * to 4 sts before third tw, m1 (16 ruffle inc's between second and third tw); k4 st, tw.

Right side: k4 sts, *m1, pm, k6*; repeat from * to * to 4 sts before second tw, m1 (12 ruffle inc's between first and second tw); k4 sts, tw.

Right front: k4 sts, *m1, pm, k6,* repeat from * to * to 4 sts before tw sts, m1 (8 ruffle inc's between third and last tw), k2.

(56 sts increased) (404 total sts).

Continue making ruffle as established, working an m1 increase before the marker at each ruffle point, six (6) more times (740 total sts)].

Ruffle will measure approximately 5cm/2".

(WS) Purl one row.

8ply version

Left front: (RS) k1, *m1, pm, k6,* repeat from * to * to 1 st before tw sts, m1 (9 ruffle inc's between front edge and first tw); k1, tw.

Left side: k2 sts, *m1, pm, k6*; repeat from * to * to 4 sts before second tw, m1 (13 ruffle inc's between first and second tw); k2 sts, tw.

Melissa Deustch Scott's cape is presented in two different colours. The capes look completely different in style and would be worn for different purposes. The deep purple is a **shade** resulting in a simple elegance suitable for work or evening wear while the apricot is a marl fibre in a slightly thicker ply that combines **tints** and pure colour to create its colour way. The result is a cosy, everyday garment for relaxing in. Both are great garments distinguished by choice of colour. Why not make the cape using your own colour choice?

Back: k2 sts, *m1, pm, k6*; repeat from * to * to 4 sts before third tw, m1 (17 ruffle inc's between second and third tw); k2 sts, tw.

Right Side: k2 sts, *m1, pm, k6*; repeat from * to * to 4 sts before second tw, m1 (13 ruffle inc's between first and second tw); k2 sts, tw.

Right Front: k1 sts, *m1, pm, k6,* repeat from * to * to 4 sts before tw sts, m1 [9 ruffle inc's between third and last tw], k1. (61 sts increased) (421 total sts).

Continue making ruffle as established, working an m1 increase before the marker at each ruffle point, (5) more times (726 total sts).

Ruffle will measure approximately 6.4cm/2.5".

(WS) Purl.

Bottom Border

With smaller needle, knit two rows, then work 2.5cm/1" in moss st. Cast off all sts.

Front and Neck

With RS facing and smaller needle, pick up and knit sts as follows:

Starting at right front edge, 7 sts (from moss st border), 46 (53) sts from front edge, pm, 9 sts front neck, 16 (18) sts side neck, 64 (66) sts around top of cape (along original cast on edge), 16 (18) sts side of neck, 9 sts front neck, pm, 46 (53) sts from front edge, 7 sts (from moss st border). [220 (240) total sts].

Next row: (WS) Work in moss st to first marker, sm, m1, sm. Work in moss st to second marker, sm, m1, sm [222 (242) sts].

Row 1:(RS) Work in moss st to first marker, m1, sm, k1, m1; work in moss st to second marker, m1, sm, k1, m1; work in moss st to end of row.

Row 2: (WS) Work in moss st.

Work Rows 1 and 2 four (4) more times, ending with a WS row [232 (253) sts].

Work Facing:

Purl two (2) rows.

Row 1:(RS) knit to 1 st before first marker, work cdd; knit to second marker, work cdd; knit to end (4 sts dec'd) [228 (249) sts].

Row 2: (WS) Purl.

Work Rows 1 and 2 four (4) time more, ending with a WS row [220 (241)].

Next row: (RS) Cast off.

Finishing

Sew facing to inside of top edge. Block if desired; weave in ends.

Yarn feature:

By Georgie Hallam

Describe what you do in a sentence.

I create knitting patterns.

You have no idea how much easier it is to describe to a knitter what it is I do as opposed to non-knitters.



How did you get started?

Pattern designing is something I fell into completely by accident really. I certainly didn't set out to become a designer, the thought never ever crossed my mind.

My initial design arose out of necessity. I bought a glorious skein of hand-dyed dk weight rainbow gradient yarn from local Aussie dyer. I wanted to do something special with it for my then two-year old daughter, but use it in a way that wouldn't interrupt the flow the colour change. I looked everywhere for a pattern but couldn't find one I liked so with a bit of encouragement from some friends on an online knitting forum (pre-Ravelry) I decided to wing it. I had a couple of disastrous complete frogs but eventually I created a dress.

When I posted photos on my blog I had many many requests for the pattern, so I wrote the pattern up. Then came the requests for other sizes, which was a little more of a steep learning curve. That pattern was the Rainbow Dress and that was in 2007. That was enough though, and knowing that I could do it once, it was like I was bitten by a bug and I couldn't stop myself.



When or have you made the transition from hobby to full time?

I guess I have made the transition to full time design work, even though my hours are definitely still part time. As to when, I'm not sure I could pinpoint an exact year. It may be around the time I decided I needed a professional logo which was only a couple of years ago. It's taken me a long time to feel comfortable with the label knitwear designer, possibly because it was never something I set out to be and I don't have any real training in the design field whatsoever. I'm more versed in the writing and editing side of things, having trained as a journalist and then a teacher; than the drawing, design and mathematical aspects.

How do you balance making what you love, against what sells best?

I always follow my intuition when designing and tend to be captured by an idea and then let it take me where it will. I think if I give into the whims it keeps the process fresh and fun, so I am always making something that I love. This does mean that, like many knitters, some projects and patterns take a sabbatical for quite some while before they see the light. That's not always a bad thing though. I'm currently reworking a pattern that I began a couple of years ago, and in the process am knitting a new sample. I've made some changes to the design and ironed out a couple of little imperfections that bugged me and I now think it will be a much better pattern. If I'd rushed it as I think the tendency to do is when you're fairly new to this game, it wouldn't be as polished a finished garment or pattern as it now will be.

Luckily, it seems that my intuition is generally pretty good and while there are slower patterns, that's ok as I have enough good selling staples in my range to make up for the dawdlers. Sometimes it is just of case of having to get out an idea into a tangible piece to see how the idea translates and whether it will work. That's pretty much my approach to knitting and design. To be honest, I don't

really think about whether something will sell or not when I'm making something, maybe I should!

What would you say is your core business?

Definitely kids patterns. Although I am branching out more and more into teaching workshops, which really seems a natural progression given I was a teacher before having children.

What is the best aspect of your job?

The ability to always be there for my kids, without a doubt, and never have to wrangle them through the childcare process. I get to ride to school with them every day, help out in class and be there after school for them for all their activities and adventures. The portability of knitting means I can be working on a sample while at Nippers, Auskick, swimming lessons or even on holidays.

Any new discoveries or light bulb moments?

Always. Many of my designs are about light bulb moments. I like to play around and challenge the conventional constructions of design. I'm constantly asking the question "I wonder what would happen if I did this?" Sometimes, it pays off but I've also had some monumental disasters.

In terms of yarn, I'm always on the look out for new discoveries especially in the Australian market. I am a lover of a true wool yarn, one that hasn't been super-wash treated, preferably organically and/or ethically raised and even minimally processed. I am a big fan of WOOLganics, White Gum Wool, Ton of Wool and Tarndie Polwarth. Before Christmas I found a ball of Gotland in my stash from Granite Haven. That was so lovely to knit with and I am keen to get hold of some more of that.

I've decided that I'd like to spend this year searching out more of the smaller scale Aussie yarns and knit with them more. I'd like to also explore more of the story behind our small scale yarns and the journey they take from sheep's back to ball of yarn. There's such a beautiful rustic charm to yarns like that and I currently have both Ton of Wool Cormo and Tarndie Polwarth on my needles. There's definitely been a parochial resurgence in that direction in the US and I'm hopeful Australian knitters may embrace our yarns in the same way. I think sometimes Aussie knitters can suffer from the grass is greener syndrome,



thinking that what comes in from overseas must be better. Not so. Some of the best yarns I have ever knit with are all Australian.

I'd even argue that local Aussie dyers are just as good as the big name ones that sell out on import, and I am ever so excited to see so many of them returning to dyeing beautiful local bases such as White Gum Wool.

What are the most common questions or comments that you receive?

Early in my career I used to get regular emails asking me if I could write the milo pattern as a flat pattern, which bamboozled me a little. I haven't had one of those for years though. Generally, now it's requests for me to turn one of my children's patterns into an adult pattern.

Do you have anything you would like to share with us?

I will be teaching knitting workshops at both The Craft Sessions in the Yarra Valley (September 11 - 13 2015) and Knit August Nights in Napier New Zealand (August 28 -30 2015). I'm also available to teach a range of workshops at a variety of venues; be it a yarn shop, retreat or seminar.

Details can be found on my website of any upcoming workshops and how to contact me www.tikkiknits.com



Stripes!

By Kiri FitzGerald-Hillier



Stripes!

By Kiri FitzGerald-Hillier

Yarn Dream in Color Classy, 100% Superwash Merino (114g/4oz, 229m/250yds, 10wpi, CYCA#4 medium, 10ply, worsted), 2 (3, 3, 3, 3, 3) skeins in crying dove (MC), 1 skein in grey tabby (CC1), 1 skein in midnight derby (CC2), 1 skein in Juliette's blush (CC3).

Needles and notions 4.5mm (US 7) 60cm circular knitting needle, 5.0mm (US 8) 60cm (or longer) circular knitting needle, 4 stitch markers, waste yarn, tapestry needle, 6 x 1" buttons.

Tension 16sts and 24 rows to 10cm (4inches) in stocking stitch using 5mm needles.

Finished measurement To fit 86.4 (91.4, 96.5, 101.6, 106.7, 111.8) cm/34 (36, 38, 40, 42, 44)" bust.

Notes Cardigan is knit from the top down starting with neck. Some variation occurs between sizes in the widths of stripes in the bodice to account for number of raglan increases needed for each size. Abbey is wearing a sample knit in 86.4 cm/34 inches. In colour work sections twist working yarn around other strands at start of row. Please note 5 different increase methods are used for the raglan increases as defined below. When no colour is stated in a row, work row with MC.

Special Instructions

M1 – use backwards loop cast on to create 1 stitch.

M1L – insert needle into the bar between stitches from front to back, knit into the back of this stitch, 1 stitch increased.

M1pL – insert needle into the bar between stitches from front to back, purl into the back of this stitch, 1 stitch increased.

M1R – insert needle into the bar between stitches from back to front, knit into the front of this stitch, 1 stitch increased.

M1pR – insert needle into the bar between stitches from back to front, purl into the front of this stitch, 1 stitch increased.

Slide – slide stitches to other end of circular needle, pick up indicated colour and work row from new end.

Buttonhole – BH

Yarn front, sl1, yb, [sl1, pass 2nd st on RH needle over 1st st] three times, slip last st from RH needle to LH needle, turn work, cast on 3 sts, cast on 1 st leaving on RH needle, take yarn between needles to front, pass 2nd st on RH needle over 1st st, slip this st to LH needle, turn work.

Bodice

Using MC and 4.5mm (US 7) needles, cast on 87 (93, 93, 99, 99, 99) sts.

Work 10 rows of k3, p3 rib, dec 0 (3, 0, 3, 0, 0) sts evenly in last row.

87 (90, 93, 96, 99, 99) sts.

Change to 5mm needles.

Row 1: k15 (16, 16, 17, 17, 17), pm, k11 (11, 12, 12, 13, 13), pm, k35 (36, 37, 38, 39, 39), pm, k11 (11, 12, 12, 13, 13), pm, k15 (16, 16, 17, 17, 17).

Row 2: purl.

Row 3: [k to 1 st before m, M1L, k1, sm, k1, M1R] 4 times, k to end.



Row 4: purl.

Repeat above 2 rows 2 (3, 3, 4, 4, 5) more times and Row 3 once more.

119 (130, 133, 144, 147, 155) sts.

Next Row (WS): join CC1 and knit.

Next Row: using CC1, [k to 1 st before m, M1, k1, sm, M1] 4 times, k to end.

Next Row: using CC1, knit.

Next Row: join CC2, [k to 1 st before m, M1, k1, sm, M1] 4 times, k to end.

Next Row: using MC, knit.

Next Row: using CC1, [k to 1 st before m, M1, k1, sm, M1] 4 times, k to end.

Next Row: using CC1, slide (see special instructions), using MC, purl.

Next Row: using CC2 [p to 1 st before m, M1, p1, sm, p1, M1] 4 times, p to end.

Next Row: using CC2, knit, break yarn.

Next Row: using CC1, [p to 1 st before m, M1pR, p1, sm, p1, M1pL] 4 times, p to end, break yarn.

Next Row: slide, using MC, purl.

159 (170, 173, 184, 187, 195) sts.

Continue using MC.

Next Row: [k to 1 st before m, M1L, k1, sm, k1, M1R] 4 times, k to end.

Next Row: purl.

Repeat above 2 rows 2 (2, 3, 3, 4, 4) more times.

183 (194, 205, 216, 227, 235) sts.

Join CC2, repeat above 2 rows 2 (2, 2, 3, 3, 3) times, break yarn.

199 (210, 221, 240, 251, 259) sts.

Using MC, repeat above 2 rows 2 times.

215 (226, 237, 256, 267, 275) sts.

Next Row (RS): join CC2, [k to 1 st before m, M1L, k1, sm, k1, M1R] 4 times, k to end.

Next Row: join CC1, knit.

Next Row: using MC, [k to m, sm, k1, M1R, k to 1 st before m, M1L, k1, sm] 2 times, k to end.

Next Row: slide, using CC1, knit, break yarn.

Next Row: using CC2, [k to m, sm, M1, k to 1 st before m, M1, k1, sm] 2 times, k to end, break yarn.

Next Row: slide, using MC, purl.

231 (242, 253, 272, 283, 291) sts.

Split for Sleeves

Next Row: K32 (34, 35, 38, 39, 41), remove m, slip next 49 (51, 54, 58, 61, 65) sts onto waste yarn for sleeve, cast on 2 (2, 3, 3, 4, 4) sts, pm, cast on 2 (2, 3, 3, 4, 4) sts, k69 (72, 75, 80, 83, 87), remove m, slip next 49 (51, 54, 58, 61, 65) sts onto waste yarn for sleeve, cast on 2 (2, 3, 3, 4, 4) sts, pm, cast on 2 (2, 3, 3, 4, 4) sts, k32 (34, 35, 38, 39, 41).

141 (148, 157, 168, 177, 185) sts.

Body

Row 1-7: starting and ending with a purl row, work 7 rows stocking stitch.

Row 8 (RS): join CC1 and knit.

Row 9: join CC2 and purl.

Row 10: using CC2, knit.

Row 11: slide, using MC, purl.

Row 12: using CC1, purl.

Row 13: using CC1, purl, break yarn.

Row 14: using CC2, knit.

Row 15: using CC2, knit, break yarn.

Row 16: using MC, knit.

Row 17-20: starting with a knit row, work 4 rows stocking stitch.

Row 21-22: using CC1, starting with a knit row, work 2 rows stocking stitch.

Row 23: using CC1, [k to 3 sts before m, k2tog, k1, sm, k1, ssk] twice, k to end.

Row 24: using CC1, purl, break yarn.

Row 25-26: using MC, starting with a knit row, work 2 rows stocking stitch.

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Row 27: [k to 3 sts before m, k2tog, k1, sm, k1, ssk] twice, k to end.

Row 28-30: starting with a purl row, work 3 rows stocking stitch.

Row 31-34: repeat rows 27-30.
125 (132, 141, 152, 161, 169) sts.

Row 35: join CC2, knit.

Row 36: join CC1, purl.

Row 37: using CC1, knit.

Row 38: slide, using MC, knit.

Row 39: using CC1, knit break yarn.

Row 40: slide, using CC2, [k to 1 st before m, M1, k1, sm, k1, M1] twice, k to end, break yarn.

Row 41: slide, using MC, knit.

Row 42-45: starting with a knit row, work 4 rows stocking stitch.

Row 46: [k to 1 st before m, M1L, k1, sm, k1, M1R] twice, k to end.

Row 47: purl.

Row 48-51: join CC3, starting with a knit row, work 4 rows stocking stitch.

Row 52: using CC3, [k to 1 st before m, M1L, k1, sm, k1, M1R] twice, k to end.

Row 53-55: using CC3, starting with a purl row, work 3 rows stocking stitch, break yarn.
141 (148, 157, 168, 177, 185) sts.

Row 56-59: starting with a knit row, work 4 rows stocking stitch.

Row 60: join CC2, knit.

Row 61: join CC1, knit.

Row 62: using MC, knit.

Row 63: slide, using CC1, knit.

Row 64: using CC1, knit.

Row 65: slide, using CC2, knit, break yarn.

Row 66: using CC1, knit, break yarn.

Row 67: slide, using MC, purl.

Row 68-73: starting with a knit row, work 6 rows stocking stitch.

Row 74: join CC2, knit.

Row 75: join CC2, purl.

Row 76: join CC3, purl.

Row 77: using CC3, purl, break yarn.

Row 78: join CC1, purl.

Row 79: using MC, purl.

Row 80: using MC, purl.

Row 81: using CC2, knit, break yarn.

Row 82: using CC1, purl.

Row 83: using CC1, knit, break yarn.

Row 84: slide, using MC, knit.

Row 85: Purl 1 row, dec 0(1, 4, 3, 0, 2) sts evenly across
141 (147, 153, 165, 177, 183) sts.

Change to 4.5mm needles, work k3, p3 rib for 10 rows, cast-off in pattern.

Sleeves

Slip 49 (51, 54, 58, 61, 65) sts onto 5mm needle, continue working in rounds.

Round 1: knit, pick-up and knit 3 (3, 4, 4, 5, 5) sts, pm, pick-up and knit 3 (3, 4, 4, 5, 5) sts
55 (57, 62, 66, 71, 75) sts.

Round 2: knit only as far as marker (marker now indicates start of round).

Round 3: k1, ssk, k to 3 sts before m, k2tog, k1.

Round 4-6: knit

Round 7: repeat round 3.
51 (53, 58, 62, 67, 71) sts.

Round 8: knit.

Round 9: join CC1, knit.

Round 10: join CC2, knit.

Round 11: using CC2, knit.

Round 12: using MC, purl.

Round 13: using CC1, knit.

Round 14: using CC1, purl, break yarn.

Round 15: using CC2, purl.

Round 16: using CC2, knit, break yarn.

Round 17: using MC, purl.

Round 18-21: knit 4 rows.

Round 22-25: join CC3, knit 4 rows, break yarn.

Round 26: Knit 1 round, dec 2(5, 4, 2, 1, 5) sts evenly across.
48 (54, 54, 60, 66, 66) sts.

All sizes – change to 4.5mm needles and work [k3, p3] for 10 rows
Cast off in pattern.

Repeat for 2nd sleeve.

Bands

Right Hand Side

With right side facing and starting at the bottom, pick-up and knit 93 (93, 93, 99, 99, 99) sts.

Row 1 (WS): [p3, k3] to last 3 sts, p3.

Row 2: [k3, p3] to last 3 sts, k3.

Row 3-5: repeat these 2 rows once more, then row 1 once.

Row 6: k3, p2, [BH, rib pattern for 12 (12, 12, 13, 13, 13) sts] 5 times, BH, rib pattern for 4 (4, 4, 5, 5, 5) sts.

Row 7-10: repeat rows 1 and 2 twice.

Cast off in pattern.

Left Hand Side

With right side facing and starting at the top, pick-up and knit 93 (93, 93, 99, 99, 99) sts.

Work 10 rows of k3, p3 rib. Cast-off in pattern.

Finishing

Weave in ends, sew buttons into place and block lightly.

Interrupted Rib Jumper

By Kiri FitzGerald Hillier



Interrupted Rib Jumper

By Kiri FitzGerald-Hillier

Yarn Debbie Bliss, Rialto DK, 8ply, 100% Superwash Merino (50g/1.75oz, 105m/115yds, 11wpi, CYCA # 3, DK), 11 (12, 12, 13, 14, 14) Balls in Indigo.

Needles and notions 4.5mm 80cm circular knitting needle, 4.5mm needles in preferred type for working small circumference in the round, waste yarn, tapestry needle, 2 x ¾" buttons.

Tension 21 sts and 28 rows to 10cm (4inches) in interrupted rib after blocking.

Finished measurement Actual garment bust measures 87 (93, 97, 102.5, 106.5, 110.5) cm / 34.25 (36.5, 38, 40.5, 42, 43.5)" and is designed to be worn with 7.5-10cm / 2-4" positive ease.

Notes Top is worked from the bottom up in the round to the armpits, front and back are then worked separately in rows constructed in a seamless manner and sleeves use dolman construction and are worked along with the body. Shoulder stitches are joined using 3-needle-bind-off. Stitches are then picked up for the neck and ribbing is worked in the round and then around the sleeves and ribbing is worked in the round down to the wrist. The sleeves are designed to be either worn long to the wrist or folded up and secured with a tab. To fold, fold ribbing in half and then fold up over interrupted rib.

Yarn used grows when washed and then contracts as drying, make sure you wash your swatch for an accurate gauge.

Special Instructions **M1B** – insert needle into stitch directly below stitch on LH needle and knit, 1 stitch increased. **M1L** – insert needle into the bar between stitches from front to back, knit into the back of this stitch, 1 stitch increased. **M1R** – insert needle into the bar between stitches from back to front, knit into the front of this stitch, 1 stitch increased. **pm** – place marker. **rm** – remove marker.

Interrupted Rib Pattern A – in the round (even number of sts)

Round 1 & 2: knit.

Round 3 & 4: (k1, p1) repeat to end.

Interrupted Rib Pattern B – in rows (odd number of sts)

Row 1 (RS): knit.

Row 2: purl.

Row 3: (k1, p1) repeat to last st, k1.

Row 4: (p1, k1) repeat to last st, p1

Yarn-Over Cast Off.

Work 2 stitches in pattern, lift the 2nd stitch on the right hand needle over the 1st stitch, ** yo, work 1 stitch in pattern, insert the left needle into both the yarn over and the 2nd stitch on the right hand needle and lift them together over the 1st stitch and off the needle. Continue from ** to end.



Instructions

Cast on 168 (184, 192, 200, 208, 216) sts, pm and join to work in the round.

Work 18 rounds (5.5cm) in k4, p4 rib.

Work first round of Interrupted Rib Pattern A increasing 12 (8, 8, 12, 12, 12) sts evenly, using backwards loop. 180 (192, 200, 212, 220, 228) sts.

Continue working Interrupted Rib Pattern A for 56 rows (20cm), finish with round 4 of pattern.

Dolman Sleeve increase rounds.

Round 1: k1, M1L, k89 (95, 99, 105, 109, 113), M1R, pm, k1, M1L, k89 (95, 99, 105, 109, 113), M1R.

Round 2: pattern to end.

Round 3: [k1, M1L, pattern to m, M1R, sm] twice.

Round 4: pattern to end.

Repeat rounds 3 & 4, eighteen more times.

260 (272, 280, 292, 300, 308) sts.

Split for Front and Back

Back

Garment is now worked in rows, work pattern as for Interrupted Rib B, keeping pattern correct as established, work first and last stitch (after cast on) in stocking stitch (sleeve edge).

Row 1 (RS): Cast on 35 (37, 39, 39, 39, 39) sts, pattern to m, rm, M1B. Place remaining stitches on holder or waste yarn.

166 (174, 180, 186, 190, 194) sts.

Row 2: Cast on 35 (37, 39, 39, 39, 39) sts, pattern to end. 201 (211, 219, 225, 229, 233) sts.



Continue working in pattern for 39 (43, 43, 47, 51, 55) more rows - 15 (16, 16, 18, 19, 21) cm, ending with Row 1 of pattern.

Place stitches on holder or waste yarn.

Front

Place held stitches onto needle, work pattern as for Interrupted Rib B, keeping pattern correct as established, work first and last stitch in stocking stitch (sleeve edge).

Row 1 (RS): Pick up and knit 35 (37, 39, 39, 39, 39) sts from back cast on – left hand sleeve, pattern to end, pick up and knit 36 (38, 40, 40, 40, 40) sts, from back cast on right hand sleeve. (Make sure needle is inserted through the centre of the stitch when picking up to keep pattern in line.)
201 (211, 219, 225, 229, 233) sts.

Continue working in pattern for 27 (31, 31, 35, 39, 43) more rows – 10 (11, 11, 13, 14, 15.5) cm.

Next Row (RS): Pattern 91 (95, 99, 102, 103, 104) sts, cast off 19 (21, 21, 21, 23, 25) sts, pattern 91 (95, 99, 102, 103, 104) sts.

Left Front Shoulder

Row 1 and all WS rows: Pattern to end.

Row 2: Cast off 5 (5, 6, 6, 6, 7) sts, pattern to end.

Row 4: Cast off 5 (5, 5, 6, 6, 6) sts, pattern to end.

Row 6: Cast off 3 (4, 4, 4, 4, 4) sts, pattern to end.

Row 7: Pattern to end.

78 (81, 84, 86, 87, 87) sts.

Work in pattern for 5 more rows. Using 3 needle-bind-off join these stitches to corresponding shoulder stitches from back.



Right Front Shoulder

Join yarn to right front.

Row 1 (WS): Cast off 5 (5, 6, 6, 6, 7) sts, pattern to end.

Row 2 and all RS rows: Pattern to end.

Row 3: Cast off (5, 5, 6, 6, 6) sts, pattern to end.

Row 5: Cast off 3 (4, 4, 4, 4, 4) sts, pattern to end.

Row 6: Pattern to end.

78 (81, 84, 86, 87, 87) sts.

Work in pattern for 6 more rows. Using 3 needle-bind-off join these stitches to corresponding shoulder stitches from back.

Collar

Join yarn to neck and knit across 45 (49, 51, 53, 55, 59) back neck sts, pick-up and knit 59 (63, 69, 67, 73, 77) sts around front of neck. Work in k4, p4 rib for 24cm / 9.5". Cast off using Yarn-Over Cast Off.

Sleeve Cuffs

Using preferred needles for working in small circumferences, pick-up and knit 56 (64, 64, 64, 72, 80) stitches around sleeve edge. Work in k4, p4 rib for 16.5cm / 6.5". Cast off loosely in pattern.

Repeat for second sleeve.

Tabs

Pick-up and knit 9 sts from inside of sleeve at the point where the 'seam' created by the 3-needle-bind-off and 'seam' created by the pick-up for the rib meet. Work in k1, p1 rib for 30 rows.

Buttonhole Row: k1, p1, k1, p2tog, yo, [p1, k1] twice. Work rib for 4 rows. Cast off in pattern. Repeat for second sleeve.

Finishing

Weave in ends and block, stretch out neck ribbing slightly (suggested yarn becomes quite 'floppy' when wet, gently lay garment into shape without stretching). Sew a button on each sleeve 8cm / 3" up from pick-up for ribbing.



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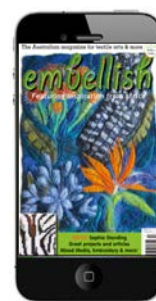
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Wild Strawberries Tea Cosy

By Jenny Occleshaw



This tea cosy has a real 1950's flavour about it with its sage green and dusky pink pleated exterior and embellishments of beaded strawberries and knitted leaves. The red and green ICords have a Swarovski crystal bead attached to the end just for an added bit of sparkle. This is not a very difficult construction but the putting together does require a little patience to achieve a really good result. Take your time and you will be really proud of your finished tea cosy.



Wild Strawberries Tea Cosy

By Jenny Occleshaw

Yarn 50g ball of sage green 8ply pure wool x 2, 50g ball of dusky pink 8ply pure wool x 2.

Needles and Notions 4.00mm knitting needles, 2.25mm double pointed knitting needles (DPN)'s for leaves and strawberries, wool needle for sewing up, small amount of red 4ply wool for strawberries and knitted red balls (less than 25g), small amount of mid green 4ply for leaves, polyester fibre filling for strawberries, 1 packet of Ribtex red glass beads with sufficiently large hole to thread on to 4ply yarn, 54 needed for each strawberry (www.ribtex.com.au), 5 teardrop shaped Swarovski 1cm red crystal beads, sewing thread (red), sewing needle or beading needle.

Size To fit a 6 cup tea pot.

Notes You will make 2 pieces the same. The pleated fabric is created by the yarn not in use being pulled tightly across on the wrong side. It is important to do this on each row. Carry the yarn on the back of the work and right across to the ends of the work. It may seem a little slow to begin with but you will develop a rhythm.

Abbreviation: **B1** bring yarn to the front, slip the next st purlwise, slide bead along yarn so that it sits firmly against the knitted fabric, take yarn to back of work, ready to knit the next st.

Tea Cosy

Using 4.00mm knitting needles and MC (Sage Green), cast on 98 sts.

Work 8 rows garter st (every row knit).

Begin pattern

Row 1: K1MC, K6CC (dusky pink), *K7MC, K7CC, rep from * to Last 7 sts. K6MC, K1CC.

As you knit pull the yarn not in use very firmly behind, to draw up the pleats.

Row 2: K1CC, K6MC, *K7CC, K6MC, rep from * to last 7 sts, K6CC, K1MC.

Keep yarn to the front in this row and continue to pull the yarn not in use tightly so that pleats remain firm.

These 2 rows form the pattern. Continue in pattern until 48 rows have been worked.

Commence decreases (Right side facing).

Row 1: K2togMC, K3CC, K2togCC, *K2togMC, K3MC, K2togCC, K3CC, K2togCC, rep from * to last 7 sts, K2togMC, K3MC, K2togCC.

Row 2: K1CC, K4MC, *K5CC, K5MC, rep from * to last 5 sts, K4CC, K1MC.

Row 3: K2togMC, K1CC, K2togCC, *K2togMC, K1MC, K2togMC, K2togCC, K1CC, K2togCC, rep from * to last 5 sts, K2togMC, K1MC, K2togCC.

Row 4: K1CC, K2MC, *K3CC, K3MC, rep from * to last 3 sts, K2CC, K1MC.

Row 5: K2togMC, K1CC, *K2togMC, K1MC, K2togCC, K1CC, rep from * to last 3 sts, K2togMC, K1CC.

Row 6: K1CC, K1MC, *K2CC, K2MC, rep from * to last 2 sts, K1CC, K1MC.

Row 7: (K2togMC)twice, *K2togCC, K2togMC, rep from * to last 4 sts, (K2togCC)twice.

Break off yarn, thread through rem sts, pull up tightly and fasten off.

Make another piece to match.

Make Up

Darn in any loose ends. With right sides together, stitch from the centre top down each side for approx five centimetres. Be sure to end off very firmly. Join sides together at the bottom edge, stitching up each side for approx three to four centimetres. Turn right side out. Your cosy is now ready for embellishing.

Strawberries (Make 3 the same)

First thread all the beads onto the 4ply red yarn.

Berry Body

Make one back and one front.

Using 2.00mm DPN's and red 4ply cast on 3 sts.

Row 1: ws inc in 1st st, P1, inc in last st (5 sts).

Row 2: (k1, B1) twice, K1.

Row 3: inc in 1st st, P3, inc in last st (7sts).

Row 4, 6 & 8: (K1, B1) to last st, K1.

Row 5: inc in 1st st, P5, inc in last st (9sts).

Row 7: inc in 1st st, P7, inc in last st (11sts).

Row 9, 11, 13, 15 & 17: K1, P9, K1.

Row 10 & 14: K2, (B1,K1) to last st K1.

Row 12 & 16: (K1,B1) to last st, K1.

Row 18: sl1, K1, psso, (B1, K1) to last 3 sts, B1, K2tog (9sts).

Row 19: K1, P7, K1.

Cast off.

Calyx

Using 2.00mm DPN's and green 4ply cast on 8 sts.

Row 1: ws Cast off 5sts, k2 (3sts).

Row 2: K3, turn, cast on 5 sts (8sts).

Repeat 1st and 2nd rows 4 times.

Cast off.

Make Up

Sew strawberry together with right sides facing. Leave top open. Turn right way out. Stuff quite firmly with fibre filling. Roll the calyx and secure along the cast off edge. Sew to the top of the strawberry. Look at your strawberry carefully and ensure that it is a good shape.

Knitted Red Balls (Make 3 the Same)

Using 2.25mm needles and red 4 ply, cast on 12 sts.

Row 1: Knit

Row 2: P10, wrap.

Row 3: K8, wrap.

Row 3: P6, wrap.

Row 5: K4, wrap.

Row 6: Purl.



I Cords (Make 5) 3 x red, 2 x green

Using 2 x 2.25mm DPN's, and green or red 4ply, cast on 3sts.

Row 1: * Knit, do not turn work, slide sts to other end of needle and pull yarn firmly behind the work, rep from * until I Cord measure 12cm,

Next: Sl1, K2tog, psso, fasten off.

Make Up

Darn in one end, leave the other for attaching to the top of the tea cosy.

Take one red Swarovski crystal and attach to the end of the I Cord with beading needle and sewing thread. It is easier to do this by passing the needle through the crystal bead and then through a red glass bead. You can then just pass the needle and thread back through the crystal and fasten off securely at the end of the I Cord.

Rep these 6 rows a further 4 times.

Cast off.

Make up

With right sides together sew side seam half way. Turn the right way out and stuff firmly. Sew the remainder of the seam and then run a gathering thread around the cast on edge. Pull up firmly and fasten off. Do the same with the other end. Making sure you have sufficient filling and have made a nice round firm ball. Make 2 more balls the same.

Leaves (Make 8)

Using 2 x 2.25mm DPN's, and green 4ply, cast on 3sts.

Row 1: * Knit, do not turn work, slide sts to other end of needle and pull yarn firmly behind the work, rep from * until I Cord measures 2cm, then proceed as follows

Row 1: K1, yfwd, K1, yfwd, K1.

2nd and alt rows – Knit.

Row 3: K2, yfwd, K1, yfwd, K2.

Row 5: K3, yfwd, K1, yfwd, K3.

Row 7: K4, yfwd, K1, yfwd, K4

Row 9: K5, yfwd, K1, yfwd, K5.

Row 11: K6, yfwd, K1, yfwd, K6.

Row 12: K7, yfwd, K1, yfwd, K7 (17sts).

Row 15: Sl1, K1, psso, K15, K2tog.

Row 17: Sl1, K1, psso, K13, K2tog.

Row 19: Sl1, K1, psso, K11, K2tog.

Row 21: Sl1, K1, psso, K9, K2tog.

Row 23: Sl1, K1, psso, K7, K2tog.

Row 25: Sl1, K1, psso, K5, K2tog.

Row 27: Sl1, K1, psso, K3, K2tog.

Row 29: Sl1, K1, psso, K1, K2tog.

Row 31: Sl1, K2tog, psso, fasten off.

Make another 7 leaves to match. If you wish you can make some of the leaves smaller by beginning the decreases at row 5 or 6 instead of row 7.

Note: It is easier to attach all the embellishments to the top of the cosy if it is actually sitting on a tea pot.

Attach the I Cords, alternating the red and green to the very top of the tea cosy once you have joined it together and darned in any loose ends.

Next place the 8 leaves around the top of the tea cosy, fanning out in a circular fashion. Use one end of the leaves to sew to the top of the tea cosy and darn the other end in securely.

Finally place the three strawberries (with the calyx's pointing up) and the three knitted balls on top of the leaves, alternating a strawberry with a knitted ball so that they sit in a nice little cluster in the centre of the top of the cosy. Ensure everything is stitched in place very securely. Take a final look at your cosy to ensure your embellishments are symmetrical. Make a cup of tea and admire your beautiful handiwork.

Congratulations your amazing tea cosy is now complete.





These neckpieces could be collars or scarves and are made from the top down in corrugated rib. Their shape and colour design is achieved by increasing in one or other of the coloured rib 'columns' at different points. If the technique is new to you there's an article introducing Corrugated Rib in Issue 37 of Yarn. Or you could find a YouTube video that explains it. Basically, its rib stitch with one yarn used for the plain stitches and another for the purl, right side facing. Vice versa, wrong side facing. I used 4ply Ultimate Alpaca yarn that really lends itself to items like these - the knitted fabric is soft and takes on the shape of the pieces well. Most of all, the colour range lends itself to some interesting and fun combinations.

Corrugated Rib in Action

By Lynne Johnson

I've written these patterns with a mix of row instructions and explanations – I trust it's not confusing. I'm hoping that by doing so you might be inclined to try some variations some time. Try a sample piece on say 20 to 30 stitches. It's worth noticing the interplay of increasing in either the MC or CC columns, changing the patterns of the ribbing arrangements, and/or swapping the knit stitches to purl or vice versa.

You could decide to put some of these ideas to work in a different way. Instead of being a neckpiece, imagine a longer version of one of the pieces becoming the peplum of a jacket. Or a narrower piece becoming the gently fluted edge of a bolero jacket. In the meantime, it's time to explain the green and black neckpiece..

Green and Black Neckpiece

- **Yarn** Ultimate Alpaca 4ply (50gm/1.76oz, 180m/197yds, 19wpi, CYCA #1, fingering) 1 x black [MC] and 1 x apple green [CC].
- **Needles and Notions** 3.75mm (US 5) needles.

Pattern

Cast on 140sts with MC with 3.75mm needles.

Rows 1 to 6: Stocking stitch (stst) in MC.

This forms a soft rolled edge that can be stitched down later if desired.

Time now to introduce the CC yarn and to start the Corrugated Rib. CC will be the 'travelling yarn', that is the one that will need to be taken to the 'wrong' side of the work after each CC stitch. I decided on a 2MC x 1CC rib for the start of this piece. The black MC dominates for a while with the apple green peeping through.

Row 7: *K2 MC, K1 CC. Repeat from * to last 2 sts, K2 MC. Knitting the CC sts in this row sets up a clean transition of the new yarn in the rib. From here on, wrap the yarns at the end of each row.

Row 8: *P2 MC, K1 CC. Repeat from * to last 2sts, P2 MC.

Row 9: *K2 MC, P1 CC. Repeat from * to 2 last sts, K2 MC.

Rows 10 to 16: Repeat Rows 8 and 9 three times and Row 8 once.

I started increasing on the next row by adding another stitch to each of the MC bars of the rib so it became a 3 MC x 1 CC rib for a while. To increase I picked up the MC yarn between the 2 MC sts and knitted into the back of it [tbl].

Row 17: *K1 MC, inc 1 MC, K1 MC, P1 CC. Repeat from * to last 2 sts, K1 MC, inc 1 MC, K1 MC.

Row 18: Purl the MCs and Knit the CCs.

Row 19: Knit the MCs and Purl the CCs.



Rows 20 to 24: Repeat Rows 18 and 19 twice and Row 18 once.

In the next three rows the CC yarn forms small square shapes highlighting the purl stitches.

Row 25: K2 MC, K1 CC, P1 CC, K1 CC *K1 MC, K1 CC, P1 CC, K1 CC. Repeat from * till last 2 sts, K2 MC.

Row 26: P the MCs and K the CCs.

Row 27: K the MCs and P the CCs.

Row 28: *P3 MC, K1 CC. Repeat from * till last 3 sts, P3 MC.

Row 29 is another increase row but this time it's the CC yarn that is picked up and the increase done purl-wise tbl. Notice that the rib is now 3 MC x 2 CC.

Row 29: *K3 MC, inc1 CC tbl, P1 CC. Repeat from * to last 3 sts, K3 MC.

Row 30: P the MCs and K the CCs.

Row 31: K the MCs and P the CCs.

Rows 32 to 34: Repeat Rows 30 and 31 once then Row 30 once more.

The rib now becomes 3 MC x 3 CC, increasing once more in CC as in Row 29.

Row 35: *K3 MC, P1 CC, inc 1 CC, P1 CC. Repeat from * to last 3sts, K3 MC.

Row 36: P the MCs and K the CCs.

Row 37: K the MCs and P the CCs.

Rows 38 and 39: Repeat Rows 36 and 37 once.

At this stage the CC yarn becomes dominant with the blocks of purl stitches featuring.

Row 40: P2 MC, * P1 CC, K3 CC, P1 CC, P1 MC. Repeat from * to last st, P1 MC.

Row 41: K the MCs and P the CCs.

Row 42: P the MCs and K the CCs.

Row 43: Repeat Row 41.

Row 44: Fasten off CC and purl the row in MC.

I decided to finish off the neckpiece with P1 x K1 moss stitch. It lies flat giving the apple green purl stitches of the last few rows even more prominence, especially when the MC is dark.

Rows 45 and 46: K2 MC, *P1 MC, K1 MC. Repeat to last 2 sts, K2 MC.

Cast off in moss stitch. Stitch down the rolled edge at the top if desired.



Nine Octave Neckpiece

This neckpiece is wider and longer than the Green and Black one and although it starts with fewer stitches it has more increases giving the piece a different drape.

- **Yarn** Ultimate Alpaca 4ply (50gm/1.76oz, 180m/197yds, 19wpi, CYCA #1, fingering) 1 x black [MC] and 1 x coral [CC].
- **Needles and Notions** 3.75mm (US 5) needles

Pattern

Cast on 127sts with MC using 3.75mm needles.

Rows 1 to 6: stst in MC

This forms a soft rolled edge that can be stitched down later if desired.

This piece starts with a 1 MC x 1 CC rib. CC is the travelling yarn in the first half or so of the piece.

Join in CC.

Row 7: K1 MC, *K1 CC, K1 MC. Repeat from * to end of row. Knitting the CC sts in this row sets up a clean transition of the new yarn in the rib. From here on, wrap the yarns at the end of each row.

Row 8: P1 MC *K1 CC, P1 MC. Repeat from * to end of row.

Row 9: Knit the MCs and purl the CCs.

Rows 10 to 14: Repeat Rows 8 and 9 twice and Row 8 once.

The first set of increases comes in Row 15 with extra MC stitches forming a 2 MC x 1 CC rib. To increase I picked up the MC yarn before the next MC st and knitted into the back of it through the back of the loop [tbl].

Row 15: K1 MC, P1 CC, * inc1 MC, K1 MC, P1 CC. Repeat from * to last st, K1 MC.

Row 16: P the MCs and K the CCs.

Row 17: K the MCs and P the CCs.

Rows 18 to 22: Repeat Rows 16 and 17 twice and Row 16 once.

Row 23 is another increase row - this time for a 3 MC x 1 CC rib

Row 23: K1 MC, *P1 CC, K1 MC, inc1 MC, K1 MC. Repeat

from * to last 2 sts, P1 CC, K1 MC.

Row 24: P the MCs and K the CCs.

Row 25: K the MCs and P the CCs.

Row 26: As Row 24.

The first half or so of the design is now finished and at this point the colour dominance changes from MC to CC. Rows 27 and 29 are increase rows but this time the increases are in CC and are done purlwise through the back of the loop after picking up the CC yarn.

Row 27: K1 MC, *P1 CC, inc1 CC, K3 MC. Repeat from * to last 2sts, P1 CC, inc1 CC, K1 MC.

Row 28: P the MCs and K the CCs

Row 29: K1 MC, (P1 CC, inc1 CC) x 2 * K1 CC, K1 MC, K1 CC, P1 CC, inc1 CC, P1 CC. Repeat from * to last 6sts, K1 CC, K1 MC, K1 CC, (P1 CC, inc1 CC) x 2, K1 MC.

Row 30: P the MCs and K the CCs.

In this next row the piano key shapes are started. The repeat in Row 31 from * to * sets out an octave of keys. I put a marker at the end of each repeat, which proved quite useful.

Row 31: * K1 MC, P4 CC, (K3 MC, P3 CC) x 2, K3 MC, P4 CC, K1 MC, P4 CC, K3 MC, P3 CC, K3 MC, P4 CC. Repeat from * to last st, K1 MC.

In order to have the piano keys looking a bit smoother on the 'right' side I decided at this point to knit the CC stitches, right side facing, and purl the MCs. Consequently the MC yarn is now the one that 'travels', that is, needs to be taken to the 'wrong' side of the work.

Row 32: K the MCs and P the CCs.

Row 33: P the MCs and K the CCs.

Rows 34 to 42: Repeat Rows 32 and 33 four times and Row 32 once.

Now, that's the 'black' keys done and it's time to finish the 'white' ones.

Row 43: * P1 MC, K5 CC. Repeat from * to last st, P1 MC.

Row 44: K the MCs and P the CCs.

Row 45: P the MCs and K the CCs.

Rows 46 to 49: Repeat Rows 44 and 45 twice.

Row 50: Fasten off CC and Purl the row with MC.

Rows 51 and 52: K2 MC, *P1 MC, K1 MC. Repeat to last 2 sts, K2 MC.

Cast off in Moss Stitch.

Enjoy your neckpiece as a scarf or consider adding some buttons and side loops to the side edges to make a collar. This could also be done in a temporary way with a fetching pin or brooch.



Simply Spirals

By Wendy Knight



Simply Spirals

By Wendy Knight

- Yarn** Cleckheaton California 8 ply, 100% wool, (100g/3.5oz, 185m/202yds, 11wpi, CYCA #3 DK weight).
- Quantities** Bowl requires 2 balls (shown in Volcano, #5799); Each place setting of 1 Placemat and 1 Coaster requires 1 ball (shown in Sepia Tones, #3404).
- Hook and notions** 5.5mm (UK 5) crochet hook; wool needle.
- Tension** Correct tension is not a consideration as these projects are completed by felting.
- Finished measurement** Bowl measures approx 21cm across and 6cm high, Placemat measures approx 23cm across (final measurement is dependant on degree of felting/fulling).
- NOTE** – Australian/UK terminology used.

Mainly made with the same stitch (trebles) used in a granny square, this is a small, yet useful, project. Finished by felting, any uneven tension will be quickly disguised as the stitches blend together. Selecting the multi-coloured balls of Cleckheaton California means that the yarn can do all the work for you, creating stunning colour bands. And because these projects are worked in a spiral, there's no jolt in the stripes that usually results from working in distinct rounds.



COASTER

Using 5.5mm hook, make 2ch.

Round 1: miss 1ch, (1dc, 1htr, 10tr) in last ch, do not join with a sl st as rem is worked in a spiral. *You might find it helpful to mark end of the rounds with a safety pin or a scrap of contrasting yarn.*

Round 2: 2tr in each of next 12 sts. 24tr.

Round 3: (1tr in next tr, 2 tr in next tr) 12 times. 36tr.

Round 4: (1tr in each of next 2tr, 2tr in next tr) 12 times. 48tr.

Round 5: (1tr in each of next 3tr, 2tr in next tr) 12 times, 1htr in each of next 2tr, 1dc in each of next 2tr, sl st in next tr. **

Fasten off.

Finishing

Sew in ends. Using hand or machine felting, felt thoroughly.

PLACEMAT

Work as for Coaster to **.

Cont inc 12 sts evenly in each round until there are 11 rounds. 132tr.

Cont along from end of 11th round as follows: 1htr in each of next 2tr, 1dc in each of next 2tr, sl st in next tr.

Fasten off.

Finishing

Sew in ends. Using hand or machine felting, felt thoroughly.



BOWL

Base

Work as for Coaster to **.

Cont inc 12 sts evenly in each round until there are 9 rounds. 108tr.

Cont along from end of 9th round as folls: 1htr in each of next 2tr, 1dc in each of next 2tr, sl st in next tr.

10th round: 3ch, (1tr back around next st) 107 times, sl st in 3rd ch at beg.

11th round: 1dc in same st as sl st, 1dc in next tr, 1htr in each of next 2tr, 1tr in each of next 104tr.

12th round: 1tr in each of next 108tr.

13th round: 1tr in each of next 108tr, 1htr in each of next 2tr, 1dc in each of next 2tr, sl st in next tr.

Fasten off.

Petals (make 9)

Work round 1 to 3 incl as for Coaster.

4th round: 2tr in next tr, 2dtr in next tr, 1htr in each of next 2tr, 1dc in next tr, sl st in next tr, 1dc in next tr, 1htr in each of next 2tr, 2tr in next tr, 2dtr in next tr, 1htr in each of next 2tr, 1dc in next tr, sl st in next tr, fasten off.

Finishing

Using a flat seam, sew straight edge of petals to upper edge of bowl. Sew in ends.

Using hand or machine felting, felt thoroughly.



Crossed Paths Shawl/Wrap

By Natural Star – Brenda Green Designs



Crossed paths was designed around the centre panel of crosses using a small delicate lace stitch on the sides. The stitch pattern is a perfect fit for the alpaca. I am a New Zealand designer based in Christchurch.



Crossed Paths Shawl/Wrap

By Natural Star – Brenda Green Designs

Yarn NZ 100% Flagstaff Alpaca 4ply (100g/3.53oz, 359m/393yds, 19wpi, CYCA #1, fingering) 3 skeins.

Needles and notions 4mm (US 6) 60cm circular needle or a pair of 4mm (US 6) straight needles, 1 cable needle, 4 stitch markers, yarn needle for sewing in ends, blocking pins for blocking.

Tension 26sts and 30 rows to 10cm/4ins over stocking stitch on 4mm (US 6) needles unblocked. Gauge/tension is not crucial.

Finished measurements 44cm/17ins wide and 137cm/54ins length, size is easily adjusted but if larger than stated it will require more yarn

Notes C4B - slip next 2 stitches onto cable needle and hold at back of work, work next 2 stitches off left hand needle, then knit the 2 stitches off the cable needle, **sl1pw wyib** - slip 1 stitch purlwise with the yarn in back.

Note: To get the most out of your skein weigh it before starting and weigh it again after finishing the rib band. This will help you if you want to get a few more repeats in of the body pattern before doing the end rib border, thus using most of your skein

WRITTEN INSTRUCTIONS

Rib Border

Cast on 127 sts

Row 1 (WS): P1, *k1, p1, rep from * to end of row

Row 2 (RS): K1, *p1, k1, rep from * to end of row

Row 3 (WS): P1, *k1, p1, rep from * to end of row

Rep rows 2 and 3 once more

Body

Row 1 (RS): (K1, p1) twice, pm, k1, (yo, ssk, k1, k2tog, yo, k1) 4 times, pm, k34, k2tog, k33, pm, k1, (yo, ssk, k1, k2tog, yo, k1) 4 times, pm, (p1, k1) twice (126sts).

Row 2 and every alternate row (WS): (P1, sl1pw wyib) twice, sm, p to last stitch marker slipping over markers as you come to them including the last sm, (sl1pw wyib, p1) twice.

Row 3: (K1, p1) twice, sm, k1, (yo, k1, sl1, k2tog, psso, k1, yo, k1) 4 times, sm, k68, sm, k1, (yo, k1, sl1, k2tog, psso, k1, yo, k1) 4 times, sm, (p1, k1) twice.

Row 5: (K1, p1) twice, k1, (k2tog, yo, k1, yo, ssk, k1) 4 times, sm, (k4, C4B) 8 times, k4, sm, k1, (k2tog, yo, k1, yo, ssk, k1) 4 times, sm, (p1, k1) twice.

Row 7: (K1, p1) twice, sm, k2tog, (k1, yo, k1, yo, k1, sl1, k2tog, psso) 3 times, k1, yo, k1, yo, k1, ssk, sm, k68, sm, k2tog, (k1, yo, k1, yo, k1, sl1, k2tog, psso) 3 times, k1, yo, k1, yo, k1, ssk, (p1, k1) twice.

Row 8: (P1, sl1pw wyib) twice, sm, p to last stitch marker slipping over markers as you come to them

including the last sm, (sl1pw wyib, p1) twice.

These 8 rows from the pattern

Rep rows 1 - 8 another 39 times (or more if your yardage allows it), **BUT** ignore the dec on row 1 and work as already set in the previous rows

Rib Border

Remove the stitch markers as you come to them

Row 1 (RS): (K1, p1) 31 times, m1, (p1, k1) 32 times (127sts).

Row 2 (WS): P1, *k1, p1, rep from * to end of row

Row 3 (RS): K1, *p1, k1, rep from * to end of row

Row 4 (WS): P1, *k1, p1, rep from * to end of row

Cast off loosely in pattern

CHART INSTRUCTIONS

Rib Border

Follow the instructions for the written pattern

Body

Row 1 (RS): (K1, p1) twice, pm, work lace chart, pm, k34, k2tog, k33, pm, work lace chart, pm, (p1, k1) twice (126sts).

Row 2 and every alternate row (WS): (P1, sl1pw wyib) twice, sm, p to last stitch marker slipping over markers as you come to them including the last sm, (sl1pw wyib, p1) twice.

Row 3: (K1, p1) twice, sm, work lace chart, sm, k68, sm, work lace chart, sm, (p1, k1) twice.

Row 5: (K1, p1) twice, work lace chart, sm, (k4, C4B) 8 times, k4, sm, work lace chart, sm, (p1, k1) twice.

Row 7: (K1, p1) twice, sm, work lace chart, sm, k68, sm, work lace chart, (p1, k1) twice.

Row 8: (P1, sl1pw wyib) twice, sm, p to last stitch marker slipping over markers as you come to them including the last sm, (sl1pw wyib, p1) twice.

These 8 rows from the pattern

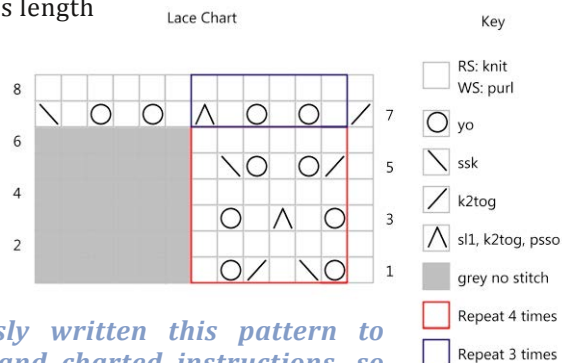
Rep rows 1 - 8 another 39 times (or more if your yardage allows it), **BUT** ignore the dec on row 1 and work as already set in the previous rows

Rib Border

Follow the instructions for the written pattern

Finishing

Sew in ends, wet block and pin to the following measurements 45 cm/17 ins wide and 138 cm/54 ins length




Brenda has generously written this pattern to include both written and charted instructions, so you can knit from the method you most prefer.

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Drop Spindling Interview with Ann Jackson

By Robynn-El Ross

Ann Jackson, past President of the NSW Hand Weavers and Spinners Guild (Burwood, Sydney), works full time and spins after hours to keep her mind balanced. She has been spinning on a wheel for over fifteen years and drop spindling for almost that long. She teaches “Spindling in all its Forms” at Summer and Winter School at the Guild rooms, Sydney, taking beautiful fibres and rovings to work on both drop and support spindles. Through many years of international travel, Ann has perfected the art of processing fibres in hotel rooms and confined spaces. Her spinning expertise includes working on the tiniest Turkish to the majestic Navajo spindles.

Vocabulary:

Spindle: a straight spike, usually made from wood, used for spinning to twist fibres into usable yarn. It has a shaft and a weight.

Drop spindle: so named because they drop, or are suspended, from the yarn once rotation has begun.

Whorl: the circular disc or weight, at the top for a high whorl spindle and at the bottom for a low whorl spindle, rim weighted for balance and spinning effectiveness.

Hook: specifically shaped at the top to guide the yarn. It secures the developing yarn.

Notch: a small slit in the side of the whorl to keep the spun yarn in place while you spin more.

Cop: the conical shape of the newly spun yarn as you manually wind it on the shaft.



Which crafts have you tried on your artistic journey?

I have been involved in craft for most of my life. This includes knitting, crochet, folk art painting, tapestry and spinning, both using a wheel and a drop spindle.

As I work in an IT environment, I find that the craft of spinning is my antidote for mental stress in the workplace. To keep up to date and to find inspiration, I also take classes annually to learn from other teachers. At the moment, my focus is on woven tapestry using my own design and of course, spinning.

How did you get involved with drop spindling?

During the 1990s I wanted to see if I had the commitment to study for a Psychology degree two nights a week. To set myself up with time management skills, I enrolled in a term of craft at Bondi Junction and chose the spinning wheel. I gained wheel knowledge and worked on an old Ashford wheel with old tired rovings. There was nothing exciting then – no fabulous colours or fancy equipment. Life got in the way and I stopped spinning.

Years later when I was working in Toronto, I attended a summer school course held by the Knitters Collective. This is a huge deal in the States and the only vacant class I could attend was half a day on drop spindling. We

were given a DPN, a China rice bowl and some roving. As they say, the rest is history. I was hooked. That year I found lovely fibres and rovings at Fibre Fairs and support spindled my way to the next summer school where I attended a whole day on drop spindling. This is where I learned that to gain a beautiful end result, you must have texture and colour. The final product of support spindling is limiting – the fibre only goes to a certain thickness. It is great for airy, light, soft yarns for lace knitting or fine sweaters. I wanted to have more choices, so I focus now on drop spindling

I attended more Fibre Fairs, all based on the wool industry and attended by thousands of people in a weekend. They are like Australia's quilting fairs, but bigger



because of the population and access to the product. I bought a Hound Design spindle in Vancouver which I now use as a plier. I also discovered a love of fleeces when I felt the quality of a Californian Mutant X fleece, a gorgeous honey colour. Now I add to my stash with rovings and particular fleeces, with an end project in mind.

I travelled for the next six years, living in one US state while working in another. Drop spindling was the perfect portable craft. In some fancy hotel rooms where dainty teacups are available for guests, I have been known to ring the concierge to supply me with two large ordinary coffee mugs instead. This is because I could ply my singles through the handles of the mugs in the privacy of my room!

As a craftsperson, why would someone choose drop spindling?

Unlike many other crafts, drop spindling can be picked up and worked on for minutes or hours in your day. No pattern or history knowledge is required and it has no recollected memory. You cannot tell where you stopped and had a break! In Australia, the climate is conducive to spin fine to medium yarns. You can also drop spindle in warm weather when knitting is just too hot. You can do it while standing and talking and even moving around the room.

Drop spindling is the perfect portable craft. When I am on a bus, I use a small spindle housed in a pasta container or a tin for (protection) with my fibre and I do not bump other commuters while I spin. Everything I need fits in my handbag.

What equipment is necessary to begin?

As a beginner, you need to buy a spindle between 30-40g in weight, not a boat anchor, as the yarn wound

on the shaft adds weight for your hands to cope with too. As a rough guide, you can spin the same weight of yarn as the spindle weighs in one cop. There are pretty ones available but you want a spindle that has a good whorl to help you spin. Make sure the hook is made of silver and not a tea cup hook, as sometimes you need to adjust the angle of this.

Using a handmade spindle is not always a great option unless the maker is an experienced craftsman or woodturner who understands balance and the need for the weight to be distributed to the outside of the whorl. This is "rim weighted" which helps to prolong the spinning time.

In Australia, Etsy and the Ravelry Spindle Candy group provide a market for drop spindle makers and buyers/collectors. Examples from the USA are the Golding and Bosworth spindles which fall into three weight categories – light, medium and heavy. For the addicted drop spindler or spindle collector, you can custom design your own spindle with an inset of porcelain, silver, metal, scrimshaw or exotic available timbers.

What fibres can be used and what do you prefer to work with?

As a beginner, Shetland or Blue-Faced Leicester is ideal as it is less demanding and easy to manipulate. It does not slip like working with merino. Merino is a more challenging, drier and coarser fibre. Merino blended with silk is a glorious fibre to drop spindle and can be easily worked up to.

Other fibres that can be used include rovings of any sheep breed, locks from fleeces, alpaca, mink, camel and silk.

Pearl infused rose fibre and stainless steel are exotic fibres that can be sourced and drop spindled as well.



What kind of drop spindles are there on the market? Is there a style or weight of a drop spindle intended for a specific purpose?

I recommend using a top whorl drop spindle. There is more variety to choose from, they are popular and they spin faster. Bottom whorl drop spindles, especially the Turkish ones, are slower and therefore great for plying.

They come in three weights – heavy, medium and light. Heavy 60g spindles are good for plying. Medium 30g spindles are usually used for making singles. Light 18g spindles are used to spin silk and light fibres. The end product of your yarn is impacted by the weight of your drop spindle.

Where do you source your fibre for drop spindling?

The NSW Hand Weavers and Spinners Guild has an Open Day at their Burwood rooms in July each year. Many members, fibre producers and retailers have a stall there. Often the Guild is sent samples of fleeces for you to check the quality. I use the Internet and go on Etsy to order. My Spinning Study Group, held monthly, is great as members travel the country and the world to source new fibres that they network to members. New Zealand and England are good for dyed rovings as those countries are not as impacted by the exchange rate.

What is the purpose of joining a spinning group or attending classes or a wool show?

I am a great believer in attending fairs as this show of support allows the craft of spinning to foster. You can try a new wheel, see the colours of roving available, touch the softness of fleeces and meet a new spindle maker. I never leave any show empty handed and keep up to date with the latest ideas and materials.

Craftspeople also need to mix with like-minded people, swap ideas, gather information and discuss techniques. Spinning network groups from the Guild provide tuition; friendship and mentoring while you learn and expand your knowledge. I belong to a couple of them and also attend annual spinning retreats where I force myself to spin for two days straight, buy the latest products, talk and mix with other spinners and indulge my passion. The last decade has seen a revival in spinning as it is a simple, affordable craft where you can achieve a great deal of personal satisfaction.

Which drop spindle in your collection is your favourite? What is its history?

I asked Tom Golding (Vermont, USA) to make me a medium weight Navajo spindle with a Navajo brooch in it. When he put the shaft through the whorl, there was a small wastage of turquoise, so I asked him to make me a “little sister” to use the gem and match the original order. This spindle is made from walnut and I love it.

Can drop spindling results equal the beauty, strength and elasticity of the finished product from a spinning wheel?

To make a “single” (will not be plied later), it is easier to use a spindle and not a wheel. There is nothing a spinning wheel can do that a drop spindle cannot. The spinning wheel is based on a drop spindle, which came first. History tells us that it took five spindlers to keep one weaver supplied with yarn. Once the spinning wheel was invented, this reversed.

In today’s world, a wheel spinner can spin more in an hour that a spindler can. However, a spindler can spin more in a week simply because you can take it everywhere with you to do, as it is portable.

What is the oddest place you have spindled and what was the reaction?

I have spindled while standing and seated, in class, in front of the television, at a friend’s house, standing up in a bus, on a train, whenever I can. On public transport, I get lots of funny looks, conversation and requests to take a photo. Most people do not know what a drop spindle looks like or what it does.

When I am travelling, which I have done a lot of with my job, I have to decide whether I will bring out my spindle as people are quite fascinated by it. They are amazed that the craft is still practised and they interrupt me all the time!

Historically speaking, spindling is a thousand years old. It is the second oldest thing humans figured out and the first portable activity. The first one was mud bricks. Spinning is a Neolithic craft. Every morning I commute to work with my drop spindle in my handbag nestled next to my iPhone, I see the breadth of what humans have achieved. It really is amazing.

F.Y.I.:

- * Support spindles produced all the thread used by everyone before the Industrial Revolution. They are mainly used for short fibres such as cotton, yak, cashmere and qiviut (North American Musk ox).
- * There are many available uses for the end product of your drop spindling. Once plied, you can use your handmade yarn in crochet, knitting and weaving projects.
- * You can embellish knitting or quilts with singles or plied yarn in colours you have dyed specifically.
- * Combined with dyeing, the opportunities are endless for you to transform unique fibres into unique garments.
- * Commercial knitting yarn is spun to suit English knitting (the Aussie way). If you are a continental knitter, spinning your yarn opposite to the commercial yarn, will give you a superior stitch definition in knitting and crochet.

Hand Weavers & Spinners Guild NSW Inc.
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Life lessons for knitters

By Clare Coburn

As well as offering you garments for yourself and loved ones, knitting can also teach you lessons that apply beyond the knitting needles.

It doesn't have to be perfect

I've made lots of things that didn't turn out quite like the illustration in the pattern, and it's not only that I'm not a red-haired model with slim hips, intense eyes and a strong jawline.

Recently the bodice of a long jacket didn't look as deep as the one in the illustration—more empire line than waist level. I had cherished the pattern for years before I got around to knitting it. I saved up to buy the wool recommended in the pattern, and it was gorgeous: chunky, uncoloured, fresh from the sheep's back. I checked my tension, used the appropriate gauge of needle. When I realised the difference in shape, I felt peeved for a while, complained to the management (the knitting company) who implied that my tension checking mustn't have been up to scratch. Humph!

I considered radical unpicking but I had sewn it up and finished it so that seemed a little extreme. It was summer when I finished the jacket and much too hot to wear it, so I bundled it into a deep drawer and left it there until winter.

Things have changed since then. I would still like a deeper bodice but now I love the jacket, wear it all the time, especially in the house on cold winter days. Its chunky thickness means I can turn the heater off and snuggle into my layers of wool. We've come to terms with each other and I've lost a little of my perfectionism.

You can always go back and start again

In knitting you can always unpick a mistake. I love it that I can knit several rows of a lace pattern, completely hash it up, but then unpick them with a swift pull of the thread. My failure to completely attend to instructions means I try to wing it too quickly when I'm knitting a complex pattern or finishing off something fiddly around a neck or sleeve, but I know I can always go backwards—or yes, I know, read the instructions more carefully (see below).

I can't always achieve unpicking so easily in other areas of life. Much as I would love to rewind the conversation, choose a different path in life, or perhaps use a crochet hook and pick up a dropped stitch from 12 rows (years?) earlier, it isn't quite as easy to edit my life as my knitting. But I'm trying, I'm striving to admit my mistakes and find the ways to rectify them. Even if I can't change what has happened, there's at least a little solemn reflection when I notice a glaring error or remove my foot from my mouth.

I can't unpick the words or retract the bad behaviour, but I'm taking note for the future.

Don't get stuck in old patterns

Yes, there are familiar patterns we slip into easily. The ones we know oh, so very well. I have a simple roll neck stocking stitch sweater that I have knitted a couple of times. It's great. I've got a tweedy wool version in nubbly turquoise, and a wool and an alpaca version in milk chocolate. I made the brown one extra long in sleeve and body to accommodate my long arms, and to stretch below my hips. Both are wonderful frequent-wear jumpers and I could probably keep knitting that old favourite for friends and family for ever. However I know I don't want to get stuck in a rut.

Sometimes the patterns we take on in life are a bit like that, and we need to choose new ones, new ways to think, new ways to feel, new ways to behave. I'm letting old patterns rest for a while, especially if they are not so helpful, and finding a bright new favourite that suits me and the world a little better.

Read the instructions first (or maybe a little later, but not too late)

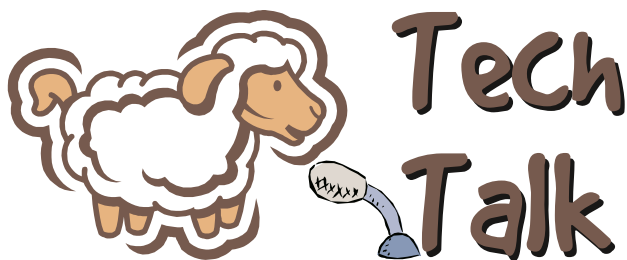
Knitting is a bit like dating or friendship, you don't want to jump into the project before you've got to know it reasonably well. You need to familiarise yourself with the abbreviations that each pattern uses, where the idiosyncrasies lie, and what may trip you up in the execution. This is one area where I definitely need to improve my performance so I look forward to a little more due diligence before I leap into a pattern (or a relationship).

Stop before you're addicted

I'll just do another row before I finish the work project with a deadline beckoning, or attend to the chore I have neglected, the child who is whinging, the pet which needs feeding. Yes, knitting, like anything pleasurable, can become addictive and we can find ourselves with too many balls in our stash, too many patterns yet to be knitted, and too much trouble tearing ourselves away from the craft project we are working on to attend to life's necessities.

One of my tricks for averting addiction is to call a halt before the easy purl row on a more complex pattern, but you can also try a buzzer or alarm. Or turn the tables, and use knitting to take a break from other duties. If you're a home-working desk occupier like me, then you need to take frequent breaks and a row or two (but hang on, not three or four!) is a good way to change position, exercise some different muscles and create a little contemplation time. If you're at the office, well, you could try persuading your supervisor and co-workers that your occasional rows are an occupational health strategy.

And as all good craftspeople know, we're not just clacking needles and pulling crochet hooks—we're learning about life.



By Jude Skeers

Elizabeth Zimmermann (1910 – 1999) – The Opinionated Knitter

"MOST people have an obsession; mine is knitting." Elizabeth Zimmermann

When Elizabeth Zimmerman died in November 1999, the New York Times described her as "a woman who brought a penetrating intellect and a sculptor's sensitivity to revolutionizing the ancient art of knitting."

Elizabeth Zimmermann (née Lloyd-Jones) was born in London in 1910. She spent her younger years in various parts of England before attending art school in Lausanne, Switzerland and the Akademie in München, Bavaria. In 1937 she married Arnold Zimmermann and soon after migrated to the US.

Elizabeth Zimmermann set out to change the way knitters looked at their creations. She looked at the structure of garments as a whole and freed herself from restrictions of printed patterns. She dissected the structural proportions of each part of a garment and broke them down into a percentage of the whole. She saw "printed knitting directions as too primitive or too complicated, so began putting out one page leaflets of my own". - *The Opinionated Knitter*. The first of her twice-yearly newsletters was mailed out in September 1958 and continued for 11 years. In 1969 the newsletter was renamed *Wool Gathering*, it became a joint publication of Elizabeth and her daughter Meg Swansen. The legacy of Elizabeth Zimmermann's newsletters lives on; *Wool Gathering* issue # 92 will be published in 2015.

Elizabeth Zimmermann wrote four books, *Knitting Without Tears* (1971), *Elizabeth Zimmermann's Knitter's Almanac* (1974), *Elizabeth Zimmermann's Knitting Workshop* (1981) and *Knitting Around* (1989).

Knitting Without Tears - Basic Techniques and Easy to Follow Directions For Garments to Fit All Sizes has a wonderful introduction to Elizabeth Zimmermann 'The Opinionated Knitter'. Elizabeth details the basics, from knitting needles and wool to casting on and off, all in her own inimitable style. The garments in the second half of the book introduce the percentage technique to create garments in any size for which Elizabeth became famous.

"...Elizabeth developed a simple percentage system (dubbed EPS for Elizabeth's percentage system) to make custom-fitted, seamless sweaters. A knitter who followed EPS multiplied individual gauge times the desired body circumference to get a Key Number (K). The number of stitches for other parts of the sweater – sleeve, yoke, neck – were determined with fixed

percentages of K". *Knitting America, A Glorious Heritage from Warm Socks to High Art*. (2007)

Elizabeth Zimmermann's Knitter's Almanac was subtitled *Projects for Each Month of the Year*, and contains all manner of things to knit including sweaters, hats, socks, mittens, a shawl and a wonderful piece of circular medallion knitting. Thanks to Elizabeth Zimmermann's quirky sense of humour knitters now have the term I-Cord. Short for Idiot Cord (originally Idiot's Delight), it was coined for the two-needle technique for knitted cord.

Elizabeth Zimmermann Knitting Workshop is divided into three sections, Beginning – A Hat, Two Sweaters and Master Class. It was in this book that the pattern for one of Elizabeth Zimmermann's most famous garments, "Surprise Jacket" (also known as "Elizabeth Zimmermann's Baby Surprise"), was published. The pattern was first published in Newsletter and leaflet #2, Fall '68. "I call it the 'Surprise Jacket' because it looks like nothing on Earth when you have finished knitting it", wrote Elizabeth in *The Opinionated Knitter*.

Knitting Around is the last of Elizabeth's books to be published in her lifetime, and is the companion to a video series called *Wool Gathering*. It includes her autobiographical *Digressions* and reproduces many of her original artworks.

In 2005 *The Opinionated Knitter, Elizabeth Zimmermann Newsletters 1958 -1968* was published. "*The Opinionated Knitter* is the name by which Elizabeth referred to herself, and was the title she wanted to use for her first book – but the Scribner's chose *Knitting Without Tears*, instead." *The Opinionated Knitter*.

Elizabeth Zimmermann's four books have had an enormous influence on knitters in the second half of the twentieth century. This influence has continued into this century. For a knitter to make a Surprise Jacket is like a rite of passage.

Elizabeth Zimmermann had a clear understanding of her place in the long tradition of knitting. Even though she is credited with introducing new ways of thinking and is responsible for terminology that is used widely today she was reluctant to sing her own praise. To help explain this she coined the term 'Un-vent'. "One un-vents something; one unearths it; one digs it up, one runs it down in whatever recesses of the eternal consciousness it has gone to ground.....The products of science and technology may be new, and some of them are quite horrid, but knitting? In knitting there are ancient possibilities; the earth is enriched with the dust of the millions of knitters who have held wool and needles since the beginning of sheep. Seamless sweaters and one-row buttonholes; knitted hems and phoney seams—it is unthinkable that these have, in mankind's history, remained undiscovered and unknitted." *Knitter's Almanac*.

In 1959 Elizabeth Zimmerman founded Schoolhouse Press a company that sold knitting patterns, books, wool and knitting accessories. The company began publishing books in 1981. Schoolhouse Press has continued to operate thanks to Elizabeth's daughter Meg Swansen and other members of her family.

Reading Elizabeth Zimmermann's books gives an insight into the person who wrote them. Her books are not just pattern books but are monologues and lectures from an expert in her field. Elizabeth Zimmermann sets out in her writing to teach knitters about knitting and to become better knitters.



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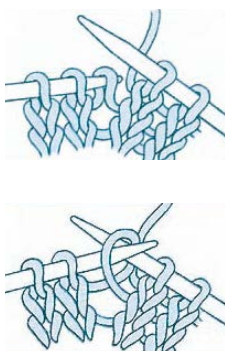
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Knit stitches abbreviations

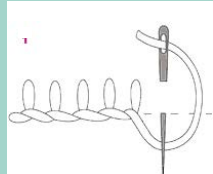
*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpn(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (increases 1 st)
m	metre(s)
m1	make 1 (raised increase)
m1L	make 1 leaning left
m1R	make 1 leaning right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
psso	pass slipped stitch over
p2tog	purl two sts together
pw	purl wise
RS	right side
skp	slip 1, knit 1, pass slipped stitch over
Sl, sl, s	slip
Sm, sm	slip marker
ssk	slip, slip, knit the 2sts tog (left leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	together
WS	wrong side
wyib	with yarn in back
yb	yarn back
yf	yarn forward. Makes a st on a K row by moving yarn to front of work under right hand needle.
yo	yarn over: See also 'ym'
yrn	yarn round needle. Before a purl st, yarn must go fully around the needle.

Slip, slip, knit (ssk) (left-leaning decrease) Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.

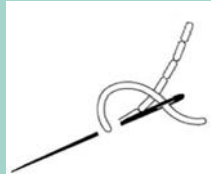
M1 Insert the left needle from the front to back of the horizontal loop between the two stitches. Knit the stitch through the back loop as shown. This sort of increase will make a left-leaning increase (**M1L**). To make a right leaning increase (**M1R**), insert the left needle from the front to the back of the horizontal loop between the two stitches. Knit the stitch through the front of the loop.



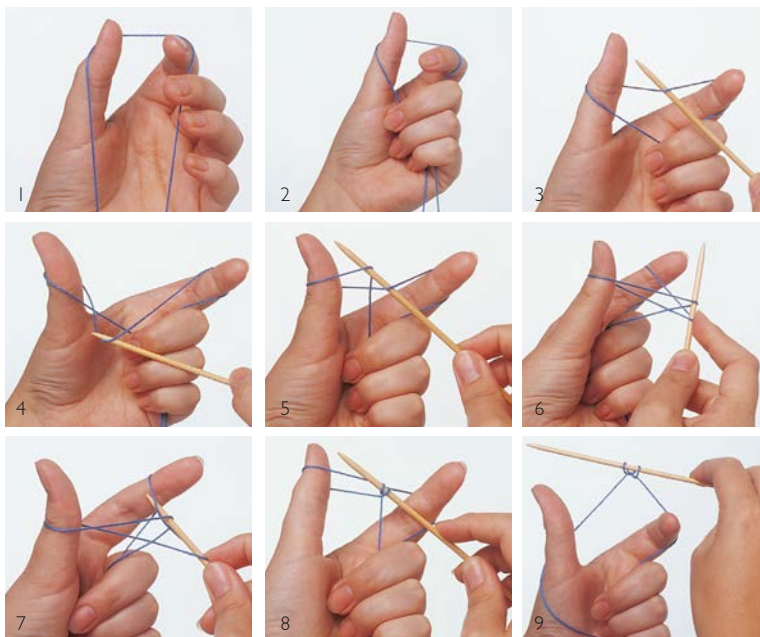
Blanket stitch



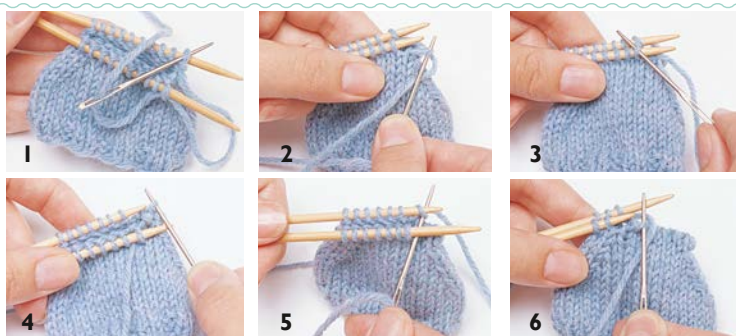
Back stitch



Mattress Stitch Worked with pieces spread out, cast off edges together and right sides up. Put needle through side of st closest to the top edge of lower piece and out through the centre of the st from back to front. Bring the needle completely under the corresponding st on upper piece and out the other side from back to front. Insert needle down through where yarn leaves the st on the lower piece and up through the centre of the next st.



<< Long-tail cast on 1) Hold the yarn in your left hand as pictured, with the tail on the left and the working yarn on the right. The tail needs to be about three times longer than the cast-on edge will be. 2) Grasp the two ends in your palm. 3) Insert the needle between thumb and finger, under the yarn, and 4) pull yarn towards thumb. 5) Insert needle knitwise through loop on thumb. 6-7) Use tip of needle to pick up yarn coming off left side of finger. 8) Bring point of needle down through the loop on your thumb and slip the loop off your thumb and onto the needle. 9) Tighten stitches gently. You have cast on two stitches. Repeat steps until you have the required number of cast-on stitches. Note that this also knits the first row and next row should be purled when working st st.



Grafting (Kitchener stitch) Leave a tail about 3 times the width of the knitting to be grafted. Thread yarn onto a blunt needle. Holding needles parallel with WS of work together, work two set-up stitches: (1) put the sewing needle in the first stitch of the front knitting needle purlwise and pull yarn all the way through, keeping the stitch on the knitting needle. Next put the sewing needle knitwise into the first stitch of the back knitting needle and pull all the way through. Keep the stitch on the needle. (2) Put sewing needle knitwise into first stitch of the front knitting needle and pull the yarn all the way through. Drop the stitch off the knitting needle. (3) Put sewing needle purlwise into the next stitch on the front knitting needle and pull through, keeping the stitch on the knitting needle. (4) Put sewing needle purlwise into first stitch on back knitting needle and pull yarn through. Drop the stitch off the knitting needle. (5) Put sewing needle knitwise into the next stitch on the back knitting needle and pull through. Do not drop the stitch off the knitting needle. (6) Repeat Steps 2-5 until all sts have been worked.

Ultimate Yarn Conversion Guide

Australian Ply	Equivalents described as	USA CYCA number	Wraps per inch	Approx. needle size	Sts to 10cm (4") in stocking st	Approx. crochet hook size	Aust/UK dc, CYCA sc to 10cm (4")
1 ply	Single, very fine weight, cobweb	None as yet	Over 24	No standard	No standard *	No standard	No standard
2 ply	fine weight, lace weight	None as yet	22 or more	2 - 4 mm USA no standard Imperial 14 - 8	Varies * 28 - 32 or even up to 40	No standard	No standard
3 ply	light fingering, fine weight, lace weight, baby	0: lace	20-23	1.5 - 2.25 mm USA size 000 - 1 Imperial 14 - 13	Varies * 32 - 40	Steel ** 1.6-1.4 mm (6, 7, 8) Regular hook B-1	32-42 *
4 ply	sock, fingering, baby, superfine, light weight	1: super fine	19-20	2.25 - 3.25 mm USA size 1 - 3 Imperial 13 - 10	27 - 32	2.25-3.5 mm B-1 to E-4	21-32
5 ply	sport weight, lightweight, baby, fine	2: fine	15-18	3.25 - 3.75mm USA size 3 - 5 Imperial 10 - 9	23 - 26	3.5-4.5 mm E-4 to 7	16-20
8 ply	Light worsted, medium weight, DK-double knit	3: light	12-14	3.75 - 4.5 mm USA size 5 - 7 Imperial 9 - 7	21-24	4.5-5.5mm 7 to I-9	12-17
10 ply	Worsted, Aran, medium weight, Afghan	4: medium	9-11	4.5 - 5.5 mm USA size 7 - 9 Imperial 7 - 5	16 - 20	5.5-6.5 mm I-9 to K-10 1/2	11-14
12 ply	Heavy worsted, heavy weight, bulky	5: bulky	7-8	5.5 - 8 mm USA size 9 - 11 Imperial 5 - 0	12 - 15	6.5-9mm K-10 1/2 to M-13	8-11
14 ply	roving, chunky, extra bulky, rug, super bulky, pencil roving	6: super bulky	6-7	8 mm & over USA size 11 + Imperial 0 - 000	7-11	9 mm and larger M-13 and larger	5-9
20 ply	Polar, roving, Icelandic	None as yet	6 or less	10 mm & over USA size 15 + Imperial 000 +	10 or less	No standard	No standard

* The 1 & 2 ply yarns are normally used for open worked, lace patterns so the stitch count and needle size can vary tremendously depending on the project.

** Steel crochet hook sizes may differ from regular hooks.

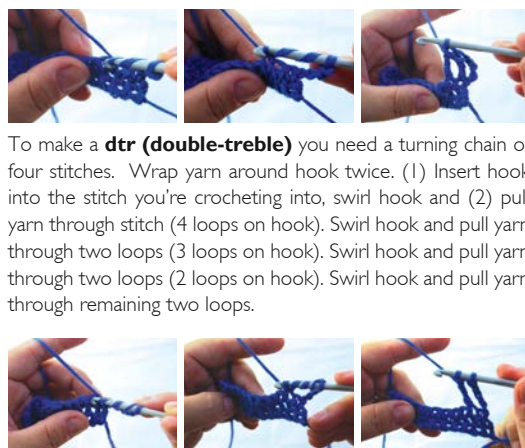
This table compiled by Michelle Moriarty, referencing various Encyclopedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. © This table is copyright to Yarn Magazine.



To start a **sl st (slip stitch)** or **dc (double crochet)**: (1) insert the hook into the next stitch, pick up the yarn with the hook and pull it through the st to the front. To complete a **sl st** pull the loop all the way through the second loop. To complete a **dc** (2) pick up the yarn with the hook again and pull it through the two loops.



the yarn with the hook and pull it through to the front (3 loops on hook). To complete a **htr**, catch the yarn again and pull it through all 3 loops. To complete a **tr**, catch the yarn again and pull it through the first 2 loops on the hook; pick up the yarn with the hook again and pull it through the rem 2 loops on the hook. In (2) you can also see the effect of working sl sts across a row to decrease. Here, 4 sts have been decreased.



To make a **ttr (triple-treble, or treble-treble crochet)** you need a turning chain of five stitches. Wrap yarn around hook three times. (1) Insert your hook into the stitch you're crocheting into swirl hook and (2) pull yarn through stitch (5 loops on hook). Swirl hook and pull yarn through two loops (4 loops on hook). Swirl hook and pull yarn through two loops (3 loops on hook). Swirl hook and pull yarn through two loops (2 loops left on hook). Swirl hook and pull yarn through remaining two loops.



To make a **htr (half-treble crochet)** or a **tr (treble crochet)** (1) pick up the yarn with the hook (2) Insert the hook into the next st, catch

needles SIZE CHART

actual size	metric	american	imperial
	2.00mm	0	14
	2.25mm	1	13
	2.50mm		
	2.75mm	2	12
	3.00mm		11
	3.25mm	3	10
	3.50mm	4	
	3.75mm	5	9
	4.00mm	6	8
	4.50mm	7	7
	5.00mm	8	6
	5.50mm	9	5
	6.00mm	10	4
	6.50mm	10½	3
	7.00mm		2
	7.50mm		1
	8.00mm	11	0
	9.00mm	13	00
	10.00mm	15	000

Crochet stitches - We say torch, you say flashlight.

Australian/UK	North American
chain (ch)	chain (ch)
double crochet (dc)	single crochet (sc)
treble crochet (tr)	double crochet (dc)
half treble crochet (htr)	half double crochet (hdc)
double treble (dtr)	treble crochet (tr)
slip stitch (sl st)	slip stitch (ss)
triple treble (ttr)	double treble (dtr)
miss	skip (sk)



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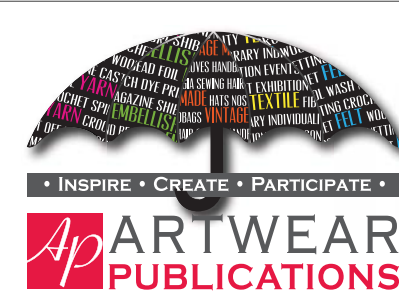
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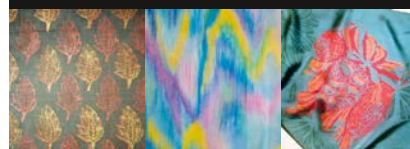
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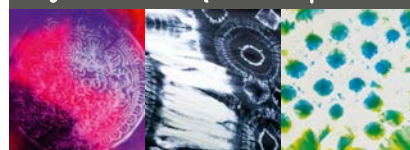
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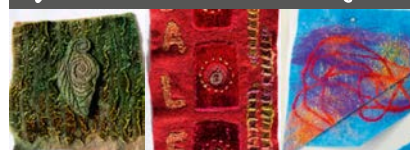
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What better way to encourage some pictorial participation than to run a competition? Every issue we will print a picture of the best, cutest, funniest or quirkiest finished object (from a Yarn pattern), and as a reward the creator will win one of the books previously reviewed in Yarn. Prizes will be awarded EVERY ISSUE!!

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Winner



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She made this tea cosy using the Woven Garter Tea Cosy pattern from Yarn Issue 36. She says "the cosy is on my favourite old teapot which was made from a potter in Warrnambool Victoria. If you look closely you can notice that the spout of my teapot has been remade due to so much use".

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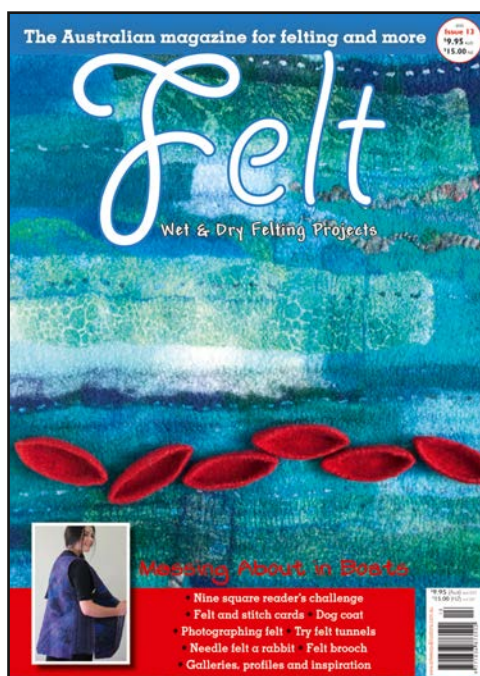
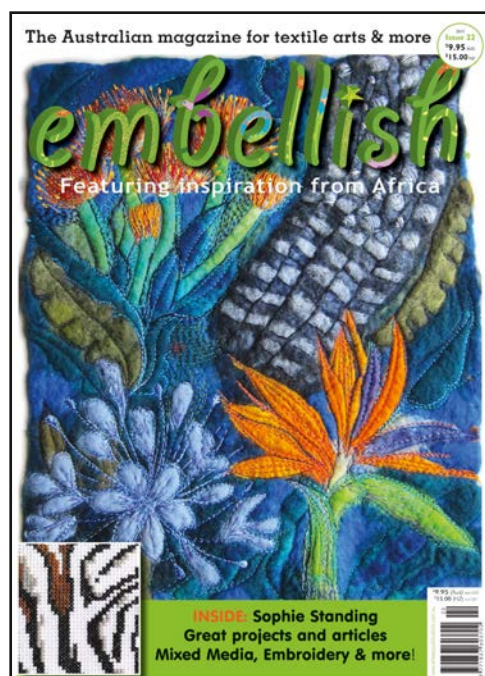
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